Kine WEEKLY

CATERING: S.E. LANCS. REVOLT.

See page 3.

THE STAR

An "Oscar" at Eight

EIGHT-YEARS-OLD Margaret O'Brien has won a special award from the American Academy of Motion Picture Arts and Sciences — an Oscar — as the outstanding child actress of 1944 for her performance in "Meet Me in St. Louis."

She has clearly taken the place in the affections of the public once held by the now grown-up Shirley Temple. With her pigtails, her turned-up nose and her childish gravity she has steadily increased in popularity with every film in which she has appeared since she was first seen in "Journey for Margaret."

Margaret O'Brien is a native of Los Angeles, the child of a widow of Spanish-Irish decent who once danced under the name of Gladys Flores.

Prizewinner

THE LITTLE GIRL IN THE BIG MONEYMAKING NEWS!

"I love you Margaret!," (But who is he among so many?)

FOUR GREAT WEEKS AT THE GRANT EMPIRE... NOW CLEANING UP ON GENERAL RELEASE!

M-G-M's

"Meet Me in St. Louis"

JUDY GARLAND · MARGARET O'BRIEN · TECHNICOLOR

TREMENDOUS OPENING AT LEO'S EMPIRE... A HIT TO TAKE AND ENTERTAIN MILLIONS!

M-G-M's

"Music for Millions"

MARGARET O'BRIEN · JOSE ITURBI · JUNE ALLYSON · JIMMY DURANTE · MARSHA HUNT

WATCH FOR HER NEXT BIG ONE... IT'LL BE YOURS SOON!

M-G-M's

"For Our Vines Have Tender Grapes"

MARGARET O'BRIEN · EDWARD G. ROBINSON

A TWO CITIES FILM

Noel Coward's

BLITHE SPIRIT

In Technicolor

Leicester Square Theatre Tuesday April 10th at 10·30 a.m.

Kinematograph WEEKLY

No. 1,980. Thursday, March 29, 1945. Vol. 337.

FREE FILM INDUSTRY FOR ITALY

FIRST steps towards reviving the Italian film industry, free from Fascist corruption, have been taken by the recently appointed Allied-Italian Film Board, one of whose first duties will be to revise discriminating legislation against foreign product.

Many Fascist decrees are still on the Statute Books.

The board has equal representation from the Italian Government, the Allied Commission and the Psychological Warfare Branch of A.F.H.Q.

At its first meeting Rear-Admiral E. W. Stone, of the Allied Commission, recalled that all the old Fascist decrees discriminating against foreign films were still on the books, though not enforced. One of the duties of the board should be to recommend revision of all unfair measures.

"The Italian Fascist regime created a state-financed moving-picture industry that became riddled with corruption and graft at the expense of the Italian taxpayer," he declared.

"We trust that the new Italian Government will not tolerate such a condition again, and will see that these unfair measures are revoked immediately, so that free competition may be restored."

He suggested a film commission composed of non-Fascist members representing the Government, the film industry and theatregoers.

U.S. Complaint

Complaint of the continuance of former Fascist laws discriminating against foreign pictures has been recently made in New York, according to a report of the Office of War Information.

VIVIEN LEIGH APPEAL

Hint That Differences May be Composed

Mention was made in the Court of Appeal on March 26 of the appeal by David Selznick, Hollywood producer, from the decision of Mr. Justice Romer, in the Chancery Division, refusing to restrain Vivien Leigh, stage and film star, from appearing in an eight weeks' provincial tour of the play "The Skin of Our Teeth," which is being produced by Laurence Olivier.

Sir Walter Monckton, K.C., representing Mr. Selznick, said there was solid ground for thinking that, if the appeal were allowed to stand over till next sittings, they would be able to bring about a satisfactory result.

C.E.A. BRANCH REFUSES CATERING AGREEMENT

"No chance to state our objections in London" says Secretary

SOUTH and East Lancashire branch does not accept the Catering Wages Agreement negotiated by the C.E.A. with the N.A.T.K.E., and has decided to send a circular to members advising them to deal with the wages of catering staffs in agreement with local caterers in their respective towns.

This decision was reached at the meeting of the branch committee held at Manchester on Friday. Coun. W. Woolstencroft presided.

Secretary C. LITTLER reported having written to the general secretary expressing resentment at the "snub" administered to the branch in connection with the catering wages agreement. Why were they not given the opportunity to state their objections before a committee in London, as the Manchester and Salford branch had been enabled to do?

Littler added: "So strongly do my committee feel in the matter that our members who have catering interests are being advised not to accept the agreement in its present form."

The Soft Answer

W. R. FULLER replied: "No one ever snubs anybody in this Association, so why should anyone want to snub so worthy a branch as yours? The word 'snub' according to my dictionary means rebuff, reprove, put down, humiliate with sharp words or marked want of cordiality. So far as you are concerned none of these things is true or has existed."

After referring to the branch resolution, declaring it was prepared to accept the body of the agreement in general terms but the wages part must be left to the branches for discussion and final agreement, head office to be so informed, the general secretary added: "You did so inform me and there was nothing more needed to be done about it, because when the report came to be presented to the G.C. it was competent for any of your delegates to move that that part of the report be referred back with instructions to amend."

Listless Audience

J. MATHER alluded to the protest made by Coun. Woolstencroft at the last G.C. meeting. He said the delegates listened to what he had to say, but they were not interested.

J. BREARLEY: The thing is *fait accompli*; the agreement has been signed!

"Has there been any reaction to the statement issued by Mr. Snape?" asked a member. J. Mather: None whatever.

J. J. MCCRACKEN thought it ridiculous that kinema cafes should be separated, so far as wages and working conditions were concerned, from the other catering establishments in the respective towns.

After further discussion, it was decided to send out a circular letter to all members of the branch advising those who operate cafes to deal with catering wages in agreement with the proprietors of cafes in their own towns.

A copy of this circular will be sent to the general secretary.

LOU MORRIS BUYS CIRCUIT

Twentieth Century Cinemas

LOU MORRIS has bought control of Twentieth Century Cinemas and is now chairman of the company.

Shares in the circuit have risen sharply on the London market during the last week.

Details of the company's activities are given by the City Editor on page 17.

MERTON STRIKE CONTINUES

THE unofficial strike at Merton Park Studios continues. Apart from a statement by F. Kelly, N.A.T.K.E. studio organiser, that Merton Park refused to continue to employ J. Galway owing to his age, and not because of physical shortcomings, and a denial of this statement by F. A. Hoare on behalf of Merton Park, nothing further has emerged.

Mr. Hoare comments upon Mr. Kelly's statement with "too old at 53" is a catch-phrase intended to enlist sympathy. The floor foreman had no knowledge of Galway's age when he rejected him. The man was not strong enough for the work which had to be done.

STUDIO SPACE CRISIS

Sir Alex. Korda Sees Board of Trade

SIR ALEXANDER KORDA, head of M.G.M.'s British production unit, met Hugh Dalton, President of the Board of Trade, this week, and discussed the critical shortage of studio space which threatens the production side of the industry.

Korda's Amalgamated Studios at Elstree—bought last year—have been occupied by Government contractors for the last five years.

Repeated efforts to obtain their release, so that they can be used as film studios, have been refused.

Helping the Treasury

As a result, Sir Alexander is unable at the moment to proceed with a production programme for M-G-M which would normally be providing much-needed foreign currency to the Treasury.

So serious is the shortage of studio space at present that large programmes like the Korda-M-G-M line-up may have to be drastically curtailed—or even abandoned.

Except for occasional rentings at the heavily taxed Denham plant, Sir Alexander has no studio space.

The Korda-M-G-M programme was originally expected to provide about 14 pictures over the next two years—at a cost of about £2,000,000.

No Statement Issued

No statement was issued after the meeting with the President of the Board of Trade. Sir Alexander's case was that the war work now being done in the Amalgamated Studios was not nearly so important as the production programme which is being held up.

A kinema to seat 800 people is to be built at Castle Douglas. It will be equipped with Western Electric sound system.

First in the Field

BRITISH MOVIETONE NEWS

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INTERFERENCE FROM THE BENCH

THE Justices at St. Helens are making things difficult for the local exhibitors.

They are trying to dictate how proprietors of kinemas shall conduct their businesses.

They want to abolish the policy of continuous performances and substitute separate houses—and *advance booking*. Why? The advance booking would mean an enormous amount of extra work for already overworked staffs.

The separate performances would be an inconvenience for public and proprietor alike.

Now the essential point is quite simple: Magistrates cannot make conditions of this sort and get away with it.

Any exhibitor faced with similar, or parallel, demands, should get in touch with the C.E.A. head office immediately.

It is extremely important, for the trade as a whole, that conditions of this type do not find themselves on licences.

Studio Famine

THERE is a serious famine in studio space. Certain producers are unable to proceed with their production schedules. The effect of this bottleneck is felt throughout the Industry.

Sir Alexander Korda has seen the President of the Board of Trade and argued his case. He is anxious to make a programme of 14 films.

He maintains that he may be obliged to cancel his programme unless he can get possession of his own Amalgamated Studios—which have been requisitioned for the past five years.

His case is that films are vastly more important to present-day needs than the things which are going on in his own studios at the moment.

It is unlikely that any responsible member of the Trade will disagree with him.

It is doubly unfortunate that this deadlock should have arisen at a time when Britain needs every inch of footage she can get to state her case on the screens of the world.

For, make no mistake, a worthwhile British film, regardless of its subject matter, is a good advertisement for the country that made it. In the scramble which is approaching for post-war trade Britain will need the publicity pull of every good film she can produce.

IT is very plain that there is a good deal of resentment among independents at the attitude taken up by A.B.C. in refusing to accept the decisions of the L.C.C. on bars. There were a great many exhibitors in Town last week, and their attitude was very obvious in the talks I had with them.

THIS resentment flared up at the General Council meeting, and only W. R. Fuller's far-sightedness and urbanity averted, or at least postponed, a very unwise decision. He strongly advised the council that to take a decision on that day would be a wrong course. A.B.C.'s observations would be received on the following day, and these should be reported to the J.C.C. first before the General Council took any decision.

Fuller is a shrewd Trade statesman.

AS was pointed out on this page a few weeks ago, the constitution of the Joint Conciliation Committee was made much of in the C.E.A.'s observations to the Board of Trade on the Monopoly Report.

It was put forward as proof that Trade differences could be amicably settled.

It would provide sour comment upon the Association's attitude were the committee to discover itself unable to continue and to disband.

NOTHING fundamentally new, I am assured, has emerged in rating assessment procedure by the decision reached at Chester Quarter Sessions in the appeal by the Tudor, West Kirby, and the Kingsway, Hoylake, which is reported on page seven.

THE appellant's case that it is unfair to assess on a peak year seems to have been taken into account by the Bench, which reduced the assessment of one house by over £40, and the other by £50. But the issue that Excess Profits Duty must be taken into account in assessing the kinema for rates was not referred to; no reasoned judgment being given.

Thus no principle was established for future guidance.

SOME experts have held strongly that Excess Profits Duty cannot possibly be taken into account in making an assessment, and have deprecated the matter being raised in the courts at all.

THE C.E.A. rating surveyor points out in his report that the struggle for the kinema's additional profits is between the Inspector of Taxes and the Rating Authority, a situation which was certainly not intended by the Rating Acts.

LITTLE comment is called for following the Board of Trade's recent decision to alter the financial business of the cost-footage of Quota films.

The announcement, which is hard reading, like so many of these Board of Trade broadsides, is given in this issue.

In practice, it simply means that the Board has taken the great increase in production costs into consideration in framing the qualifications for Quota.

MEMBERS of the C.E.A. who only knew G. H. Scarborough from his quiet manner at meetings, when he spoke little and seemed content that others should be in the limelight, were agreeably surprised to find him stepping out confidently at the annual meeting, delivering himself effectively and briskly and handling business snappily.

Long Shots

I AM told that his first General Council showed him in a similar light. A President's first G.C. is not an easy meeting to handle, as some Presidents have discovered to their disadvantage. President Scarborough showed that he knew how to combine firmness with tact and come through the ordeal with credit.

LITTLE has been allowed to leak out from the meeting between the Board of Trade and K.R.S. representatives, but what has seeped through suggests that it is going to be a time of stringency over the next few months that will tax the ingenuity of print managers to the utmost.

AMERICA is in almost as straitened circumstances as we are here, and 20th Century-Fox's allocation of part of its already diminished allowance in this country in order to provide footage for American copies of "The Way Ahead," reported in the March 8 KINE., has been suggested as capable of imitation by other American companies.

JO LOWE, or "Jolo," as he liked to sign himself, was buried a few days ago. He was knocked down and fatally hurt in a car accident last week.

The whole film Trade knew him as the London Editor of *Variety*, as a sardonic exile from the Broadway of thirty years ago, a man who knew the Zukors and the Laskys when they were unknown to the world at large.

Lowe's intimates, his bridge gang at the Press Club, and his golf friends at Sudbury, knew the real Lowe, the kindly, sentimental humorist who went out of his way to find lame dogs, just to help them over stiles.

AGGRESSIVE, and even rasping in his conversation, old Jolo took a delight in making himself out to be a "tough egg." He was actually the gentlest of creatures. Years ago a proprietor, now dead, sent him to London. Jolo took root there, and would furiously defend his adopted city to the visiting Broadwayites who called in and twitted him about it.

He liked London so much that he continued to live almost on top of his office, even during the worst of the blitz.

DURING his recent Paris trip Maurice Wilson arranged for the dubbing and distribution in France by Minerva Films of "Pastor Hall." Similar arrangements for other Grand National products is contemplated.

FRENCH exhibitors are enjoying an unprecedented wave of prosperity in which British and American films are showing with French productions, notwithstanding that many of the former are fairly old.

One of the most popular shows on the Boulevards is "The Dictator." There are, of course, a large number of French films showing. Production carried on during the occupation, and Mr. Wilson was told that not many were of a propaganda nature.

The majority were good entertainment.

But renters are not running away with the idea that they have a fortune for the taking. The authorities have frozen all receipts and money cannot be taken out of the country.

THE issue of all those old films in France is also mentioned by an airman correspondent—who complains of the almost complete black-out of British films in Paris.

E.N.S.A. theatres, which sometimes show them, are for troops only.

But the ordinary kinemas seem to exist on a diet of new and old Hollywood and stale French.

It is good that the Trade knows this—and is doing what it can about it.

A SIMILAR grouse comes from Capt. A. Gray, of the British Newspaper Unit in Italy. He deplores the lack of up-to-date British films, and compares the overwhelming publicity achieved there by American films and their stars, with the meagre show given to our own product and artists.

"I am told by publishers," he says, "that material and photographs don't exist." And yet, he notes, that many G.I.s make a special point of seeing *and liking* such British films as do reach the Italian screen.

KINEMA shares are beginning to interest the City professionals once again.

A month ago "dogs" had a big run. To-day there are signs that speculation in the entertainment field is switching to kinema stocks. Stoll, favourably mentioned by our City Editor last week, have continued on the Recovery Stakes and made another shilling during the week.

BUT the sensation has been Twentieth Century, whose humble five shilling shares have jumped something like 33 per cent. in one week.

It was known some days ago that a major reconstruction job was pending, hence the upward movement. Then, early this week, the news broke that Lou Morris had bought the chain.

OUR own inquiry into "monopolistic tendencies" appears to have started something similar in the United States.

According to a cable from New York, the Small Business Committee of the Senate is considering the launching of a full-scale investigation into alleged monopolies in the American film industry.

It is, however, difficult to appreciate the exact significance of the projected move because I had always understood that the U.S. anti-trust legislation was fully adequate to deal with such a situation.

AT the beginning of this week there was no prospect whatever of the Merton Park strike coming to an end. The 32 men were still out. The Ministry of

Labour cannot act until the men go back to work. The Merton Park management is not disposed to accept the contention that it must employ men physically unsuitable, so work is held up.

WE started something a few weeks ago when we began a search for the manager with the longest record in one kinema.

Claims are not switching a bit, and this morning's mail produces a letter from V. Hugh Deacon, manager of the Gaumont Palace, Coventry.

Mr. Deacon claims a separate record all to himself. Joined P.C.T., now G.B., in December, 1920—has not had an hour off for illness ever since. Anyone feel like competing?

WHO exactly is Dorothy Anderson, who succeeded in raising more than £3,000 for the Red Cross from the 1,872-seater Ritz at Neasden?

Plenty of people in the Trade were asking the question after the C.E.A. meeting, when she was given an illuminated address by Lord Iliffe.

I found the lady was modest to the point of being scared of talking to the Press—quite unnecessarily.

SO for purposes of the record we must leave it at this. Miss Anderson joined the Ritz, an A.B.C., back in 1938, and subsequently became its manager.

A colleague whose family are Ritz "regulars" report that she is well known locally for her flair for raising the wind for charity.

IT happened here yesterday. A phone rang in the office of the Secretary Who Knows Everything.

She said "Hold on." We continued biting our nib disinterested. Then we woke up when we heard her slam some steel files and pick up the receiver.

"Hullo," she said. "I'm sorry. I can do you one to Hell or one to Paradise. But I can't do you a Passport to Heaven. Not since 1951, anyway.

We left it at that.

THE STROLLER.

WANTED—A KINEMA MANAGER'S INSTITUTE SCHEME

"THE kinema manager is only a glorified doorman." This phrase has been used so often and by so many that there need be no surprise if some managers believe it to be true."

With the coming of the C.M.A. the ill-fated Managers' Federation, Circuit Committees and the suggested "shadow" membership of C.E.A., it is reasonable to assume that the Industry is beginning to wonder whether this is a good thing.

Presumably a manager who thinks he is a glorified doorman, quite properly wonders why he doesn't have a doorman's privileges. One who clings to the idea that he is really an "executive" is sometimes puzzled by the various indications that he is a very unimportant cog indeed in this great Industry, whose primary functions are to work and keep honest. A cynic once said that a manager should be too dumb to be dishonest!

Whatever these divergent views might add up to, there is one dominating factor that the Industry must not overlook; the kinema patron looks upon his local manager as the person responsible for his comfort, discomfort and programmes.

The patron is not concerned with directors, supervisors and C.E.A. delegates. He holds the local manager entirely responsible for what he gets in return for his admission charge.

The Initiates

Since the war and the call-up, it has been necessary to bring into the Industry an increasing number of initiate managers. These men and women have got houses to manage in what, before the war, would have been considered an incredibly short time.

By J. H. HUTCHISON,

Manager of the Ambassador, Hendon, and author of "The Complete Kinemanager"

Many hope to stay in after the war, and with some justification; but with all due deference, it must be pointed out that the training they have had is quite inadequate in most cases to make them valuable factors in helping to lead the industry to post-war prosperity.

Generally a likely fellow is posted to a kinema as assistant for a few months. There the local manager tells him how "to get by." He teaches him the forms, tells him who to ring up if in trouble, and lets him in on the peculiarities of his Supervisors.

After all the manager has his own job to do, and even although he probably knows the finer points of kinema management, he rightly considers it a waste of time to impart that specialised knowledge, particularly as he himself is seldom called upon to use it.

A Brief Pause

The assistant, after a short period as relief manager, gets a house—and so another kinema manager is born. He is bonded, he can keep his theatre open, and if anything goes wrong he has already learnt how to "pass the buck" to somebody higher up. In fact he has been encouraged to do so.

Only an old manager, like the writer, would have the courage to suggest that the time has come to create an entirely new type of manager.

We, who learnt the business the hard way, in smalls and fit-ups where the manager had to lend a hand with all the jobs, would not resent it. The opportunities we had to learn this Trade so thoroughly no longer exist. *Even if they did the training would not be so valuable because the kinema of the future will call for a different kind of knowledge.*

Obviously the Directors of A.B.C. have had this in mind in introducing the scheme for training managers. The only regrettable feature of the idea is that it should be restricted to one circuit.

Universal Scheme

And why not make that scheme universal? An Institute of Kinema Management would be not only a worthwhile investment, but a momentous step in increasing the efficiency of the Trade and its future development.

Apart from its utility value, the founding of such an institute would be of tremendous prestige value.

With a course lasting three or four months, it would be possible to give an intensive training in kinema managament. There would be lectures by specialists, practical demonstrations, discussions and debates. Subjects to be covered comprehensively include:

(a) Publicity and Advertising Production.
(b) Legal, Licensing and Local Government.
(c) Technical.
(d) Film booking and programme building.
(e) Theatre maintenance and staff control.
(f) Stage craft and Presentation.

Occasional lectures on organs, cafes, sales, fire precautions, ticket machines, and similar subjects would necessarily be part of the training.

At the end of the term a diploma could be issued to successful students.

The Hall Mark

There should, in my opinion, come a time when A.I.C.M. and F.I.C.M. would be esteemed as the hall marks of an honoured vocation. Membership of the institute would be the goal of all managers, and the eternal problem of what a manager should join might be solved automatically.

It would be necessary, of course, to introduce as honorary members, managers who have served the Industry long and faithfully. Refresher courses might be indicated in this connection.

Fees for the course would be paid by exhibitors nominating entrants, and the institute would be available to nominees of all exhibitors, circuits and independents.

Respected members of the Industry who have now more or less retired could form an admirable Council if this scheme were seriously considered.

No one realizes more than the writer how many problems there are in these suggestions, but few can dispute the possibilities of something on these lines as a partial solution to one of our problems.

When we veteran managers retire to our final pastures, we will be happy to see a new type of manager, scientifically trained, who has regained the prestige that is slowly slipping away.

And CLOSE-UPS by SCREENCOMBER

The Robomanager

EXPERIMENTS with the new Robomanager, who can wear evening dress, fill in forms and nod assent to supervisors, took a new turn this week when certain highly paid scientists, employed by the circuits for research on the subject, decided to see if a nod was as good as a wink to a blind horse.

Before a distinguished gathering of supervisors a blindfolded horse was lead into the vestibule and the Robomanager was released from the opposite end. Nodding vigorous assent to the supervisors the manager then turned to the horse, but not recognising anything but a passing resemblance to any of his immediate superiors in him, remained stationary. Feeling, however, that something must be expected of him and realising the animal's fleeing form, the Robomanager suddenly started filling in the horse, much to the chagrin of that high mettled beast, who lashed out with a smash hit on the pay box, breaking all box-office records for the hall.

Meanwhile, an L.C.C. inspector arrived in time to summon the theatre for falsifying its seating chart, pointing out that while the accommodation included, pit and orchestra stalls, no provision had been made for horse stalls.

After the Robomanager had been nagged by the supervisors present he was fired for horseplay.

When Mr. Rank was informed of the *contretemps* he is reported to have said, "It is quite the most fantastic thing I have heard!" This was, of course, before he had seen the cost sheets on "Cæsar and Cleopatra."

Mistaken Identity

PETER BROUGH, the venrriloquist, following a recent broadcast, received an income tax demand from the Inland Revenue for "Archie Andrews," his dummy!

Quite! But don't forget that it works both ways. Dozens of Britain's leading screen men have been evading income tax these many years, the Inland Revenue people, reasonably enough, being under the impression they are dummies, whether tailor or ventriloquists', is not stated.

News in Brief!

After chewing a reel of "Clashin' Passion," described as a romantic bust-up, members of an audience at Sucket-on-Sea, who thought it a lemon, were treated for celluloid poisoning.

At Much Happening-in-the-Wold patrons were allowed to return home after treatment for acute celluloidosis caused from eating a section of the main feature, which they believed was a piece of cheese.

In order to disapprove certain allegations made by patrons of his hall, the manager of the Palatiodrome, Whoppledon, would be glad if the parents of the film, "The Great Drain Robbery," would communicate with him immediately.

Leslie Holderness, manager of the Odeon, Birmingham, receiving an illuminated address from Lord Iliffe for his work for the Red Cross. Holderness collected a record total for any kinema

From Our Letter Bag

WILL MANAGERS ACCEPT THE NEW C.E.A. DECISION ?

IT seems that some lack of clarity in my comments at the Devon and Cornwall branch C.E.A. meeting has led to some confusion as to their intent.

What I meant to convey was as follows :—

1. That I did not think the proposed C.E.A. construction of a managers' section would be readily acceptable to most managers, especially with rules and charter formulated by the C.E.A. without reference to the desires of managers, generally.

2. That I thought it unfortunate that the C.M.A. had ever decided to affiliate to the N.A.T.K.E.—as this latter is the official union of those workers managers have to negotiate with in the interests of their employers, as a part of their specific duties.

That First Meeting

3. I read that the General Secretary of the National Federation of Professional Workers was present at the inaugural London meeting of the C.M.A., and it has always been a matter of surprise to me that officers and members present at that meeting should have chosen to affiliate with the N.A.T.K.E., instead of with the N.F.P.W., which is a union under which all managers could better reconcile their duties to their employers and staff, without danger of divided loyalty.

4. It is my conviction that all the subsequent disagreement and strife between C.E.A. and C.M.A. would have been largely avoided if affiliation with the N.F.P.W. had taken place, and there would have been no division of opinion amongst managers—as at present

Sarcasm Doesn't Help

Further, I would say that it is my opinion that sarcastic comment, mixed sometimes with crude abuse, on the part of C.M.A. officers is neither statesmanlike nor constructive—and, very definitely, delays agreement.

Unorganised and divided as they may be, surely managers have not reached such a state that their lot and status will be improved by methods of address and approach that are very little above those of the soapbox orator.

V. STEPHENS.
Manager.
Regent Theatre, Truro.

S.E.A.C. ENJOY MOBILE SHOWS

YOU may be interested to know that the KINE. is regularly forwarded to me from England. The issues are two or three months' old, but are, nevertheless, exceptionally welcome and well read from cover to cover.

I am at present situated in a very quiet spot, with plenty of jungle around. The scenery (if it can so be called) consists of endless miles of desolation and destruction.

Mobile kinema units visit this area occasionally, and I have recently seen "The Song of Bernadette." "Let's Face It" "and "The Man in Grey."

Shows in the Open

The shows are given in the open, and the sound and projection are good. They are eagerly awaited by the boys, who will travel miles, sometimes on foot, if there is a possibility of seeing a film. "The Song of Bernadette" was very much enjoyed and was discussed and talked about for days after.

The work being done by the mobile units, often under very difficult circumstances, is really appreciated, and the only comment I can make is that there is not enough of them. This, however, is being rectified.

I was managing kinemas at Bideford and Barnstaple for some years, prior to which I was with Ideal Films at their Bristol branch.

Best wishes to the KINE. and friends in the Trade.

W. L. JENKINS, Cpl.
H.Q. "W" L of C. Signals,
S.E.A.C.

"Blithe Spirit" Premiere

TO AID STUDIO WORKERS

THE première of Noel Coward's "Blithe Spirit" will be held at the Odeon Theatre next Thursday.

The event promises to be one of the outstanding social occasions in the recent history of the Trade.

Proceeds from the performance will be devoted to benevolent funds of workers in the Industry, and among the patrons of the event are many distinguished people in all walks of life as well as leaders of the Industry itself.

Lord Southwood is chairman of the Premier Committee, and all proceeds will be given to the kinema unions' benevolent funds.

A target of £15,000 is aimed at. Donations are being received steadily, and a big success is confidently expected.

Heading the Cast

Heading the cast in this Noel Coward-Cineguild production are Rex Harrison as Charles Condomine, Kay Hammond as his first wife, Elvira, who is brought back from astral spheres, and Constance Cummings as Ruth, the second wife.

Miss Hammond, who also played the stage part, sparkles with the wit and polish of the brilliant dialogue. Margaret Rutherford repeats on the screen her outstanding stage performance of Madame Arcati.

The cast also includes Hugh Wakefield as Dr. Bradman, slightly bewildered by events outside his ken and contrary to the commonsense experience which he typifies; Joyce Carey, as his wife, who is a newcomer to the screen with a long stage career behind her.

A Newcomer

Another newcomer is Jacqueline Clarke, who plays Edith, the maid. Miss Clarke played the same rôle on the New York stage. On her passage back to this country, the ship in which she was sailing was torpedoed and she spent a week in an open boat with a handful of other passengers.

Jacqueline, whose father was the ballad writer and author of "The Blind Ploughman," was born in England. She went to R.A.D.A. and there won a gold medal.

This Noel Coward comedy has broken all records as a stage play and is the third production of that team of producers which first worked with Coward in his naval epic, "In Which We Serve."

Anthony Havelock-Allan is producer; David Lean, director; and Ronald Neame in charge of photography. All three have great film experience, and are highly qualified to produce a picture which is necessarily out of the ordinary in its technique.

Derby C.T.B.F. Dance Result

As a result of the Derby Film Dance for the C.T.B.F., £130 was raised. This has been allocated as follows: 75 gns. to C.T.B.F. headquarters and 25 gns. to the Notts and Derby branch. The balance was placed in a reserve fund for organising further events in aid of the C.T.B.F.

Will Be Record

LONDON TRADE SHOW DIARY

Offerings to be shown from March 29 to April 4

March 29

Tomorrow the World! *(United Artists)*

London Pavilion. **11 a.m.**

Cast: Fredric March, Betty Field, Skippy Homeier, Agnes Moorehead, Edith Angold, Joan Carroll. **Director**: Leslie Fenton.

Story is of a German refugee child who has been exposed during his formative years to the Nazi philosophy, with the result that when brought to America and placed in the home of a professor (Fredric March) he almost wrecks the household, and the professor's romance with his fiancee (Betty Field) and also attempts to kill the professor's small daughter of his first marriage (Joan Carroll).

Skippy Homeier appears as Emil, the character he created and which caused a sensation when the play was originally produced on Broadway.

Though dealing with an important contemporary theme, the story's entertainment values have been the foremost consideration in producing the screen version. Swift action and the unfoldment of the boy's complex character lead to a surprising denouncement.

April 4

Mr. Skeffington *(Warner)*

Studio One. **10.30 a.m.**

Cast: Bette Davis, Claude Rains, Walter Abel, Richard Waring, George Coulouris, Marjorie Riordan, Robert Shayne, John Alexander, Jerome Cowan, Charles Drake, Dorothy Peterson, Sylvia Arslan. **Director**: Vincent Sherman.

Bette Davis gives a finely etched portrait of a woman, mischievous, shallow, vain and beautiful, clinging to her vanishing youth, which must be fed on the flattery and attentions of many admirers, while the long-suffering husband, whom she married for money and position, looks on tolerantly amused. When her brother is killed in the last war the tortured vanity spills over and whips the husband with vicious blame. There is a young daughter by this time, and the most poignant scene in a great picture is the meeting in a café of the daughter, played by 10-year-old Sylvia Arslan, and Claude Rains as the father.

The upshot is that father takes daughter away to Europe, where, when the present war is imminent, the father is released from the tortures of a concentration camp. He returns home blind to a lonely and ugly wife, who has long since lost the admiration of anyone, even herself. But to his sightless eyes she will always remain beautiful.

Transferring Licences from Clearance Areas

Consideration is being given in Leicester to the transfer of licences of kinemas and public houses from clearance areas in the city to the new housing estates.

At the last meeting of the Leicester Watch Committee an application was granted for the transfer of the licence of the Warf Cinema, which has been closed for several years, to a site on one of the new estates.

Thomas Williamson has been appointed chief projectionist at the Tivoli cadero, Southport. He was formerly at the Tatler News and Apollo, Oxford.

QUOTA COST CHANGES

Labour Costs Up 50 Per Cent

IMPORTANT alterations to the basic costs of Quota films have been announced by the Board of Trade.

A new Order in Council, dated March 21, 1945, provides for an increase of 50 per cent. in the money footage ratio of films distributed in Britain or abroad.

The changes were foreshadowed in a Draft Order, published in the KINE. of December 13, 1944.

Minimum cost tests for British films ranking for renters' quota were laid down by the original Quota Act of 1936, and the minimum figures then laid down were increased by 50 per cent. all round by a recent Order made by the Board of Trade.

That Order, however, affects only those renters whose quota is still measured entirely on a footage basis, and the Board announced, when it was in draft, that if Parliament approved the Order, it would be followed up by a new one introducing the appropriate changes to the provisions of the alternative monetary quota.

The New Order

Now the new Order provides as an alternative to the quota conditions set out in the Act that a renter will comply with the law so long as the British films he acquires satisfy certain conditions as to cost.

These conditions are that the total labour costs of at least one long film acquired for British distribution must not be less than £3 per foot, and that the costs include payments to British subjects of not less than £1 for each foot of the length of film.

Under Certain Conditions

Under certain conditions the Board of Trade may also allow the renter to discharge part of his obligation by acquiring one or more British films, at a price of not less than £20,000 per film, for distribution in a foreign country and not for distribution in Great Britain.

On this basis every £2 of the price paid for the foreign rights reduced the obligation by 1 foot.

The effect of the new Order in Council (S.R. & O., 1945, No. 314) will be to increase by 50 per cent. the sums referred to.

This means that total labour costs for a quota film acquired for British distribution must now be £4 10s. per foot; that the costs include payment to British persons at not less than £1 10s. per foot; and that the foreign distribution income to substitute for British quota must be not less than £30,000, £3 of income satisfying the Quota for one foot of film.

Harold Jarvis, who has been manager of the Palace, Barrow-in-Furness, for the past five years, has taken up a similar appointment at the Hippodrome, Blackpool. Both these kinemas are in the A.B.C. circuit, for which Mr. Jarvis was a relief manager before coming to Barrow.

E.P.T. Figures in Successful Kinema Assessment Appeal

BY allowing, with costs, an exhibitor's appeal that E.P.T. should be taken into account in the assessment of kinemas, the Chester Quarter Sessions, on March 21, gave a decision which is regarded by exhibitors as one of considerable importance.

The appellants were K. and W. Cinemas, Ltd., of Whitefriars House, Friar Lane, Nottingham, who appealed against the assessment of the Tudor, West Kirby, and the Kingsway, Hoylake.

The argument submitted for the appellants was that "it was unfair to assess on takings of a peak year and that in arriving at a basis of assessment E.P.T. must be taken into account.

It was argued by the respondents, represented by Scott Henderson, K.C., that the method of assessment based on takings adopted in the case was general throughout Britain.

F. A. Prior and F. S. Bentley gave evidence with regard to the accounts of the two kinemas and expert evidence as to the valuation of the property was given on behalf of the company.

The appeal was allowed; the assessment of the Tudor was reduced to £932 gross value, £744 rateable value; and that of the Kingsway to £898 gross and £745 rateable, a reduction of about £40 and £50 respectively.

After the hearing, Fred Prior, vice-president of the C.E.A., who was interested in the case, observed to a KINE. reporter that no reason was given for the decision, the judgment only announcing the reduction.

Therefore, Mr. Prior added, no principle was established.

Paul Murray, who joined Premier Advertising Service, Ltd., as production manager six months ago, has been appointed a director of the company, of which Edward E. Raven is managing director.

MIDDLESEX S.O. LEVY REMAINS 12½ PER CENT.

£325,187 in Seven Years

A recommendation from the Entertainments Committee of the Middlesex County Council fixes for the next three years the basis of the Sunday contribution to charity at 12½ per cent., the same as for the preceding triennial period.

The decision, however, is subject to review at any time, if necessary, during the new period, which begins on June 1.

Since the Sunday Entertainments Act, 1932, came into operation in Middlesex a total sum of £325,187 has been received on behalf of charity.

The annual contribution, which in the first year was only £4,048, rose in 1934 to £11,098, to £41,485 in 1944. Between 1935 and 1936 there was a jump of £8,000 and between 1940-41, when S.O. Orders were granted under the Defence of the Realm Regulations, receipts rose from £29,231 to £38,856.

Bristol Bars Committee

At a meeting of the Bristol branch bars committee, last week, complaints regarding alleged inequitable bars were investigated. At the last branch meeting the report of this committee was referred back on the ground that it was unsatisfactory. The committee will present a fresh report at the next branch meeting.

Cpl. John R. Harrison, son of A. R. Harrison, manager of the Odeon, Cleveleys, nr. Blackpool, is home after three years abroad.

"Closed Shop" Concern in Lancs

FEAR that a recent agreement between N.A.T.K.E. and P.E.P.M.A. was a prelude to a bid for the closed shop principle in the kinema industry was expressed at last week's meeting of the S. and E. Lancs C.E.A.

The meeting was informed that the N.A.T. and K.E. had recently signed an agreement with a group of members of the Provincial Entertainment Proprietors and Managers' Association (which is interested in live show theatres).

After providing for the exclusion of certain grades of executive staff, it stipulated that other ranks should be members of the union. What caused concern was the application of the principle of the "closed shop."

The member who reported on this said he had passed on his information to G.C. and had expressed the hope that the C.E.A. would not overlook the possibilities that might result.

He hoped the C.E.A. would never consent to commit itself in such a manner. In the event of a dispute arising in the future and it was referred to arbitration, it was quite likely the N.A.T. and K.E. would quote the instances where the closed shop arrangements operated.

The tactics of the organisation seems to be to apply the maximum weight to the weakest links all the time. Had the word "democracy" no meaning!

Sunday Wage

Concerning the application which has been made by N.A.T. and K.E. for giving effect to the terms of the Stoke-on-Trent agreement at those kinemas in the branch area where Sunday shows are given, the secretary announced he had obtained copies of the terms which had been agreed by the Manchester and Salford Branch.

A sub-committee was appointed to examine the terms. It will meet on April 6.

FILMS FOR OUR TROOPS IN INDIA

Dean Advocates a Films Council

FOLLOWING his recent tour of India, Basil Dean has made some important suggestions for the improvement of the film entertainment of troops in the Far East theatre of war.

Basil Dean admitted at a Press conference that there was, he felt, dissatisfaction among troops with the quality of the programmes offered by contractors, and as a solution of the many problems involved he recommended.

1. That a Forces Film Council should be formed as soon as possible. This should include members of the K.R.S. in India, D.S.K. and E.N.S.A. The duty of such a council would be to discuss all the matters of policy referred to it.

2. The method of contracting film entertainment in camp areas should be reviewed with a view to taking over buildings on a compensation basis. This had been done in the Middle East.

3. Admission to camp kinemas should be uniform in each area.

4. E.N.S.A. should be permitted to run garrison kinemas in liberated towns. This was the practice in other theatres of war. These kinemas would, after the war, revert to their rightful owners.

Service kinemas within a three-mile radius of civil kinemas, Mr. Dean states, are barred by a clause instituted by the Indian K.R.S. The corresponding bar in this country was only two miles.

15 PER CENT. RAW STOCK CUT

Members of the K.R.S. Council attended a meeting at the Board of Trade last week to discuss the cut in renters' film stock consumption, necessitated by the growing stock shortage.

It was explained that for the two months beginning March 15 it would be necessary to curtail last year's rate of consumption by 15 per cent.

It was hoped that after May 15 part of this cut could be restored.

The supplementary allocations calculated on the foregoing basis for the period ending May 14 will be issued to holders of "R" licences within the next few days.

New Flanagan and Allen Film

John Baxter is to make a new Flanagan and Allen comedy, "Here Comes the Sun," to go into production at Ealing Studios immediately after Easter.

A Fleet Street background will be incorporated in the film and Baxter will be producer and director.

New Film From Columbia

Bob Crosby and Lynn Merrick in MEET MISS BOBBY SOCKS, current Columbia offering

S. AND E. LANCS SAYS "THERE MUST BE JOINT COMMITTEE"

WHEN a report on the joint committee split was made last week to the S. and E. Lancs C.E.A., the opinion was expressed by Coun. W. Woolstencroft that no matter what the trouble was with A.B.C., a committee would have to function in some form or other.

H. Newbould (J. F. Emery Film Circuit) and S. F. Higginbotham attended the meeting to state their views in regard to the bars situation at Macclesfield.

Legal Representation

The secretary (C. C. Littler) said there had been informal talks with delegates of other branches in the Lancashire area on whether it was desirable that they should have a legal representative for the territory. The chairman of the Manchester branch was favourable to the suggestion. North-Western branch had had their own solicitor for 20 years, and they were not interested. Nothing had emerged from the proposal.

Co-op. Circuit

In giving a report of the last G.C meeting and the annual general meeting, Coun. W. Woolstencroft, the chairman, mentioned the large number of circuit nominees at the latter. Mention was made of a project by the co-operative societies to form a circuit of their own This would undoubtedly be a serious menace to exhibitors. The subject was referred to the General Purposes Committee for attention.

Kinema Way

Arthur Peel said he had received a letter from R. C. Bromhead giving a list of the kinemas in the branch area that did not associate themselves with the Kinema Day appeal. In the week commencing April 2, there would be collections for the R.A.F. Benevolent Fund He hoped all members would make their best efforts for both these deserving causes.

Oldham Charity Payments

W. W. Lloyd reported that since Sunday kinema shows started in Oldham on January 25, 1942, charities had benefited to the extent of £4,000 by the end of 1944 The sum available for the 27 weeks to December 31, 1944, was £718, of which £72 was sent to the C.T.B.F.

General Meeting

It was decided that the quarterly general meeting of the branch be held at Manchester on April 27.

APPLICATIONS FOR YORK KINEMA

Application has been made to the York City Council to build a kinema on a site at the junction of Carr-Lane and Boroughbridge Road, Acomb, by Albert Temple, a local builder.

The proposed kinema will be capable of seating 900 people and cover an area 150 ft. by 50 ft.

It is expected that the new housing estate at Acomb will be greatly developed after the war. There is at present one kinema—the 900-seat Regent—at Acomb for a population of about 10,000.

Glasgow Discuss Alterations of Meetings

Members of the Scottish C.E.A. are to meet to discuss the proposal that each section should in future hold monthly meetings and that the Scottish Branch should meet once each quarter and not monthly, as at present.

Film Vaults

Renters in Dublin are building special vaults in Liffey Street. They will be used by Fox, Warner Brothers, United Artists, G.F.D. and Pathé.

ADVANCE BOOKING: EXHIBITORS' CLASH WITH LOCAL BENCH

"This is not the time to alter our present system"

THE demand by St. Helen's Justices that exhibitors restore facilities for pre-booking of seats and the latters' reply that this was impossible in present conditions has led to acid exchanges between justices and exhibitors. These were reported to the North-Western C.E.A. at its meeting on Friday last, over which P. Inkester presided.

Although the justices consented to receive branch representatives they did not appear to give serious attention to what the exhibitors' spokesmen had to say.

G. DUDLEY WEST (secretary) reported that the St. Helens' licensees had met the justices and afterwards held a meeting of their own to consider the points raised by the justices. As a result a letter was sent to the Clerk of the Justices

advising him that "the licensees unanimously agreed that the existing times and method of admitting patrons to each kinema —generally on a continuous basis—is the most convenient to the majority of the kinema patrons; *the licensees, therefore, feel that the time is not opportune to alter the system now in use, but they are quite prepared to promise to reconsider the matter when hostilities have ceased and normal conditions, such as late transport, etc., return, also when additional staffs required to cope with advance booking of seats are available.*"

The Clerk to the Justices replied: "The justices are not satisfied with the attitude of the licensees and hope they will reconsider the matter."

Mr. West was instructed to write back and state there was nothing to add to his previous letter.

Unsatisfactory Interview

The CHAIRMAN gave an account of the interview which he and P. M. Hanmer had with the justices, at the justices' own request. When he told them he was the chairman of the North-Western branch they did not appear to want to listen to him, nor did they appreciate the arguments which he and Mr. Hanmer put forward

"I told them," said INKESTER, "the public preferred continuous performances and that in view of the work in the factories to-day it was impossible for the public to book seats. The justices were not prepared to listen to our reasonable arguments. One alderman mentioned he could go to another town and book seats, but he was not prepared to go to a kinema in St. Helens unless he could book a seat.

Ridiculous Suggestion

P. M. HANMER: The whole thing was so childish that I don't think we can give it any serious consideration. They asked us, as a solution, to book for the first house and run continuous for the second. (Laughter.)

Mr. INKESTER said one magistrate suggested that branch meetings should be held in St. Helens. When he replied the meetings were held in Liverpool, he retorted he was not interested in Liverpool.

Extended Hours

On the proposition of P. M. HANMER, seconded by E. H. WHITTELL, it was decided to ask the branch solicitor to apply to the Liverpool licensing justices for permission to extend the closing hour of Liverpool suburban kinemas to 11 p.m on week days.

The CHAIRMAN reminded members that at a recent meeting of the Liverpool justices' Theatres and Entertainments Committee the application for the Sunday closing hour to be extended to 10 p.m. was agreed, but for some reason—probably transport,the application for an extension to the pre-war closing hour of 11 p.m. on week days was turned down. Exhibitors were willing to waive claims in regard to the city houses in favour of the suburban houses .

R. P. RUTHERFORD said a Wallasey application to extend the closing hour to 11 p.m. had been refused, probably because of transport. The Watch Committee stated the matter could be further considered at a later date.

Awaiting Surrey Decision

R. P. RUTHERFORD said the question of inviting a prosecution at Ashton-in-Makerfield, where a condition had been put on the licences in regard to the admission of children, had been deferred until they saw what happened in the Surrey County Council case.

Exhibitors felt they had a perfectly good case in regard to Ashton, where the justices swung a "quick 'un" by putting a condition on the licences after the licences had been granted.

Judges appeared to be taking the view that it was quite reasonable in the interests of children to stop them going into a kinema at night.

The CHAIRMAN: At Ashton they are only barring children in the evening. They are allowed in the first house and of course, children can go to matinees

"PREFABRICATED" KINEMAS FOR GLASGOW

Fruitin Circuit Plan for Post-War Expansion

Five "prefabricated kinemas" have been planned for Glasgow, by Alex Fruitin, of the Bernard Fruitin circuit.

He has secured sites in Glasgow on which he intends to build five modern "preabricated kinemas" as part of the circuit's post-war expansion scheme.

The sites secured are at Parkhead, Bishopbriggs, Johnstone and Dumbarton. The Oxford, at Springburn, will be rebuilt.

Each theatre may seat from 1,700 to 2,400, and include a deep stage and dressing rooms. A café and a dance hall will be attached. Car parking facilities will also be provided.

Mr. Fruitin has the plans on paper, together with colour schemes and ideas for concealed lighting.

The kinemas will be built with the new synthetic bricks and plastic units, the unit fitment system reducing building time considerably. He is looking ahead to provide space for television, and screens to take three dimensional films.

BUTCHER'S *announce*

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OSE HOBART, CHARLES DRAKE, GRANT
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Play by Arthur T. Horman and Dwight Taylor.
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FRENCHMAN'S CREEK

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PRESIDENT SCARBOROUGH'S FIRST COUNCIL MEETING

SEPARATE C.E.A. PLANNING COMMITTEE SUGGESTION IS TURNED DOWN: NINE NEW MEMBERS JOIN ASSOCIATION

THE need of a separate and independent Planning Committee to tackle the big problems facing the Industry was raised by the Leeds branch in a resolution to the General Council. The suggestion was turned down.

This was the resolution:

"In view of the urgent problems confronting the Industry this Branch moves that the Planning Committee shall be divorced from the General Purposes Committee, and become an independent committee, elected by the General Council when other committees are elected."

C. P. Metcalfe stated he had been asked to support this resolution as the branch chairman and vice-chairman were indisposed and unable to do so themselves, but he personally had not brought this forward because, since it was first broached last year, he had thought it had been put to sleep.

The branch thought it was an urgent problem and high time the Association arranged to deal with these problems of policy.

The Planning Committee had not functioned, as constituted by the General Purposes Committee, to any appreciable extent during the year. There was urgent need for plans to be made for the future, not to deal with such matters as re-equipment, decoration, etc., but the much more important matter of policy.

The Same Idea

Behind the Leeds branch idea was the same thought as had actuated the President of the Board of Trade to appoint the Monopoly Committee to assemble proposals for consideration by the Industry in order to formulate some policy.

He hoped the branch proposal would be considered on its merits, and some kind of committee could get to work. **It was not intended as a criticism of the General Purposes Committee, but as a constructive proposal.**

W. Berriman seconded the resolution, as he thought it impossible for the General Purposes Committee to give these questions the time they deserved.

Coun. H. P. E. Mears said he was sorry to oppose the resolution, but he felt the General Purposes Committee was representative of all the branches and therefore could not be more suitable for the discussion of matters which affected everyone.

A Sub-Committee

If it were necessary to reduce the number of the committee, then the proper procedure was to set up a sub-committee of the General Purposes Committee which would report back.

H. Elton shared the opinion that there was a great deal of urgent work for such a committee, and it was a definite necessity that the Association should formulate some kind of policy to deal with things that were agitating the minds of many members, such as national Sunday opening.

He thought a small committee of keen men, with the time and willingness to work, should be formed.

W. Carr supported the present arrangement because there were so many things that affected the individual branches that it would still be necessary to have representation from each branch, which would be pretty much the same thing as the General Purposes Committee.

Coun. H. P. Mears moved an amendment which E. H. Whittell seconded:

> That the Planning Committee be left with the General Purposes Committee, and if, and when necessary, the General Purposes Committee should set up a sub-committee.

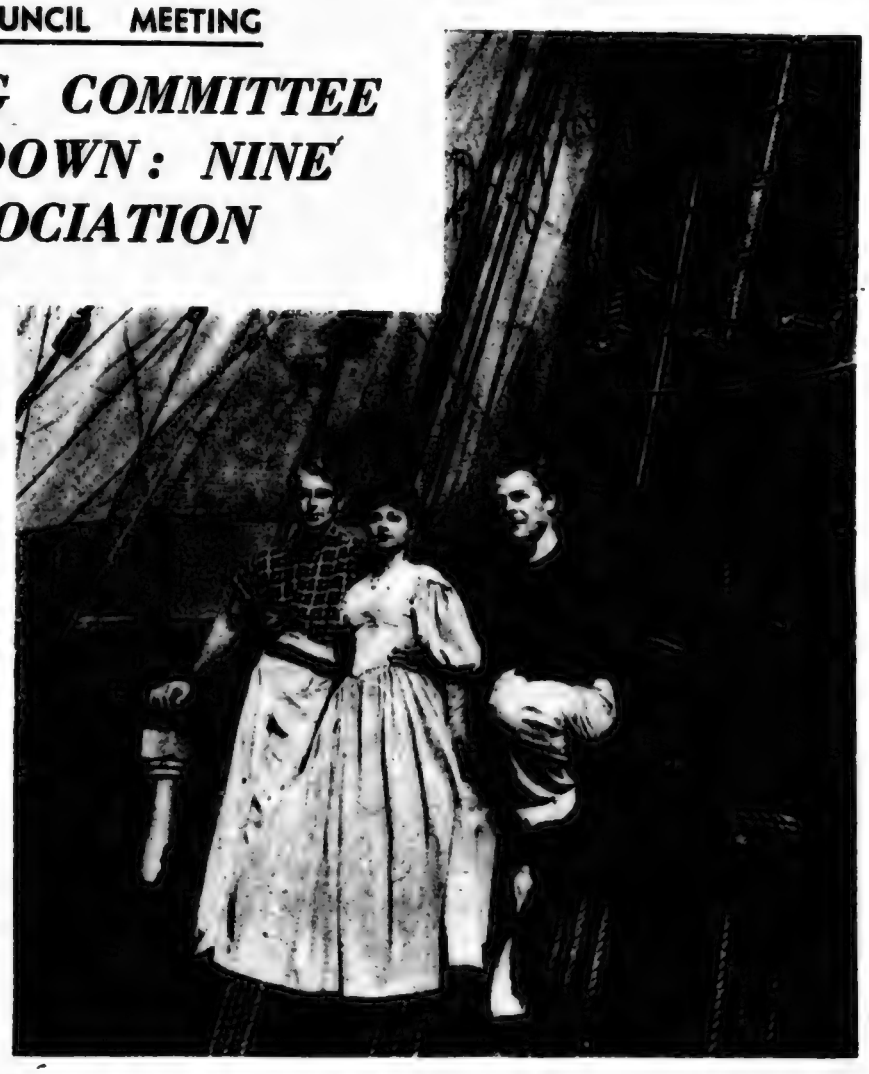
On a show of hands the amendment was adopted, 40 voting for and 22 against.

New Members

Nine new members were elected.

Next Meeting

It was agreed that the next meeting be held in London on April 11, 1945.



TWO YEARS BEFORE THE MAST, with Brian Donlevy, forthcoming Paramount offering

Councillor Hill heads Joint Committee Ballot—14 Candidates for Finance

THE Joint Committee with the K.R.S. the Monopoly Report, the problem of sub-standard film shows, and negotiations with the N.A.T.K.E.—those were among the matters discussed by the C.E.A. General Council last week.

The Council was meeting under the Presidency of G. H. Scarborough for the first time.

Early in the meeting it was moved by Coun. R. E. Richards, seconded by E. H. Whittel, and agreed, that E. J. Hinge be re-elected Honorary Treasurer for the coming year.

It was agreed that F. W. Morrison, J. Pollard, and T. France be re-elected Trustees.

After nominations had been made for the Legal, Finance and Parliamentary Committee a ballot was taken and the following elections were announced:

G. H. Scarborough (President), F. A. Prior (Vice-President), Capt. S. W. Clift (Immediate Past President), E. J. Hinge (Hon. Treasurer), F. W. Morrison, J. Pollard, J.P., T. France, Lt.-Col. S. K. Lewis, R. H. Dewes, E. H. Lundy, the General Secretary, Sir Alexander King, O.B.E., J.P., C. P. Metcalfe, Coun. L. G. Hill, Coun. H. Simpson, Coun. R. E. Richards, W. J. Speakman and B. T. Davis.

Voting figures were as follow:

Sir Alexander King, C.B.E., J.P., 68; C. P. Metcalfe, 57; Coun. L. G. Hill, 55; Coun. H. Simpson, 51; Coun. R. E. Richards, 49; W. J. Speakman, 47; B. T. Davis, 39; C. G. Bernstein, 36; D. C. Walls, 25; A. B. Watts, J. Mather, 24; Sq./Ldr. J. Drew and T. E. Robinson, 19; Coun. H. P. E. Mears, 15; Coun. H. S. Gent, 6.

The President declared that the councilmen constituting the Legal, Finance and Parliamentary Committee shall also constitute the Executive Committee in accordance with the rules.

The Joint Committee

Nominations were made for the Joint Commitee of the C.E.A. and K.R.S., a ballot taken, and the following elections announced:—

G. H. Scarborough (President), the General Secretary, two circuit representatives, Coun. L. C. Hill, Capt. S. W. Clift, C. G. Bernstein, Deputies: E. J. Hinge, F. A. Prior, Coun. H. Simpson and W. J. Speakman.

Coun. L. G. Hill, 59; Capt. S. W. Clift, 54; C. G. Bernstein, 51; E. J. Hinge, 50; F. A. Prior, 48; Coun. H. Simpson, 45; W. J. Speakman, 44; B. T. Davis, 43; J. Pollard, J.P., 31; Coun. H. P. E. Mears, O.B.E., 30; C. H. Whincup, 26.

The War Office Committee

It was agreed that the following be elected to the War Office Committee:—

Messrs. G. H. Scarborough (President), F. A. Prior (Vice-President), Capt. S. W. Clift (Immediate Past President), E. J. Hinge (Hon. Treasurer), the General Secretary, Coun. H. Simpson, Lt.-Col. S. K. Lewis and W. J. Speakman.

The R.E.P. Joint Committee was re-elected as follows, a vote being taken for one delegate:—

Messrs. G. H. Scarborough (President), F. A. Prior (Vice-President), Capt. S. W. Clift (Immediate Past President), E. J. Hinge (Hon. Treasurer), the General Secretary, one representative from Associated British Cinemas and C. P. Metcalfe.

C. P. Metcalfe and Coun. H. Simpson were nominated and, on a show of hands, Mr. Metcalfe was elected by 36 votes to 19.

Joint Investigation

Coun. R. E. Richards, T. France and the General Secretary were re-elected to the Joint Investigation Committee.

It was agreed that the Officers of the Association be the representatives to the British Board of Film Censors.

T. France was re-elected Liaison Officer to the Kinematograph Trade Benevolent Fund.

It was also agreed that Messrs. Stoy, Hayward and Company be re-appointed auditors.

D

C.E.A. ANNUAL MEETING

PICTURES EXCLUSIVE to the "KINE."

After the A.G.M., the reception. General Secretary W. R. Fuller, E. J. Hinge, Lord Iliffe, President G. H. Scarborough, Captain S. W. Clift and Lord Westwood at the top table. Earlier the meeting had voted in favour of accepting the principle of a managers' section.

Lord Iliffe, representing the Red Cross, awarded addresses for outstanding work collecting for the cause. Captain Clift (above) thanked him for his recognition of the C.E.A.'s Red Cross effort. A Northern Counties' septet (right): E. J. Hinge, W. Carr, Mrs. Carr, Lord Westwood, Mrs. Smith, Thomas France and Alf. Smith.

Wales, Birmingham and Bristol branches represented at the tea table. Nearly 140 exhibitors came up for the meeting. Included in the group are A. B. Watts, W. Berryman, F. P. Cozens, B. T. Davis, and G. Rees. The possibility of a future peacetime summer conference was widely discussed by the delegates.

140 Exhibitors Come Up to Town—Manageress Collects £3,000—Presentation to "KINE." Editor—The President and the "Twins"

There were five presentations in the course of the afternoon. The chief of them was the award of a silver cigarette box to S. G. Rayment (right), who recently retired from the Editorship of the KINE. President Scarborough made the presentation, congratulated Rayment on his long service to the Industry, spoke of the inspiration he left behind him. Other presentations included a cheque to F. J. Brown, in recognition of 25 years' service to the C.E.A.

Old colleagues met for the first time for months. There was plenty to talk about — the Monopoly Report, the Joint Committee, high taxes, and so on. But talk was not always on such a serious plane. Cecil Bernstein, Leslie Hill, S. K. Lewis, Councillor Mears and Teddy Hinge had a gag to crack.

The Scots came down in force for the meeting. Considering the conditions, they put up a good attendance figure. Among the Trade personalities at one of their tables were Ritson Bennell, Mrs. H. J. Green, Miss Margaret Fuller, H. J. Green and Louis Dickson.

Dorothy Anderson, of the Ritz, Neasden, collected £3,002 for the Red Cross. Lord Iliffe presented her with an illuminated address for her work. Finally (right), the "KINE" cameraman spotted the C.E.A. "twins," F. A. Prior and G. Dudley West having a quiet talk with President G. H. Scarborough.

SUB-STANDARD IS MENACE TO SAFETY

THE competition of 16-mm presentation and the need for such exhibitions to conform with the safety requirements of "places of public resort" was considered by the General Council, which referred the examination of the matter to the Legal, Finance and Parliamentary Committee.

The discussion arose from the following resolution from the Devon and Cornwall branch:—

> "The Devon and Cornwall branch views with great concern the probable post-war operations of sub-standard units in rural areas and asks the General Council to agitate for all halls where 16-mm. films are shown to require a licence so that they would comply with safety requirements. If all Councils (rural, district, etc.) were compelled to adopt "The Public Health Amendment Act, 1890, Part III (36) Means of Ingress to and Egress from Places of Public Resort," this would be of great service to exhibitors and be a definite check."

Coun. L. G. Hill stated a situation was developing where exhibitors had no control over 16-mm. films and to a large extent over the sale and rental of 16-mm. equipment. In many instances these were being worked under dangerous conditions. He moved that the resolution be referred to the Legal, Finance and Parliamentary Committee for investigation.

COUN. H. SIMPSON, in seconding, stated that there was much more behind this than had been outlined by Coun. Hill.

These 16-mm. films, he said, were going to be a definite menace to the post-war Trade, and he therefore thought this point ought to be examined. It must of necessity go through the Legal, Finance and Parliamentary Committee, also the General Purposes Committee.

L. D. DICKSON thought the branch resolution ought to be altered, and after the word "halls," "hotels, stores, etc.," should be added.

The resolution was agreed, with the addition suggested by Mr. Dickson.

POST-WAR BUILDING PLANS IN ULSTER

Northern Ireland Wants Schedule of Priorities

PRIORITY for blitzed kinemas in any rebuilding scheme and avoidance of monopoly and of uncontrolled competition were recommended at a meeting of the Northern Ireland C.E.A. called to consider what reply should be returned to a questionnaire by the Ministry of Commerce.

LOUIS HYMAN, Chairman, referred to the Ministry of Commerce letter regarding licences for kinema building and asking for the branch's opinion as to the number of new kinemas required in the Province. He thought it would be a great thing if they could get licences for priority rebuilding of blitzed kinemas. Subsequently they could deal with new building.

Safeguards

They should take steps to safeguard their livelihoods and the capital they had invested. In the interests of the Association and its members some form of protection was necessary in the immediate future.

The Branch should consider co-ordination and post-war planning. He was all in favour of competition but he was against cut throat competition.

NORMAN ELLISON (Park): Will the Ministry hold up permits on the recommendation of the branch?

THE CHAIRMAN: Our recommendations will be taken heed of

Preferences

STANLEY BASS said the Ministry had asked for a considered opinion and they should not hesitate to give it. He felt that when licences were being granted they should give priority to those kinemas which had been blitzed. They were all agreed that that was very fair. Second preference should be given to those kinemas which, unfortunately, had been destroyed or damaged by fire, and third preference should be for those who had bought sites and drawn up plans before the war. When these had been attended to then the licences for other kinemas could be dealt with.

"We do not want any monopoly," said Mr. Bass, "nor do we want uncontrolled, suicidal competition. If a town has not enough kinemas, let us not hesitate to tell the Ministry, but do not let us have cut-throat competition."

Mr. Bass then moved the following resolution:

"That Minute 4 of the branch meeting on February 27, 1945, which reads, 'That a letter from the Ministry of Commerce re licences for the building of kinemas be circulated to all members, and that members reply direct to the Ministry regarding their future requirements,' be rescinded, and that the letter dated February 19, 1945, be answered direct by the C.E.A."

In order to reply in a satisfactory manner, Mr. Bass moved that the branch appoint two sub-committees, for Belfast and the country areas respectively, to inquire into the requirements of the Trade regarding building.

The Committee should decide upon a standard of seating capacity per 1,000 of the population as a guide to the sub-committees in their work.

Local conditions are to be taken into consideration by the sub-committees (each consisting of three proprietor members), and evidence from existing proprietors in each area concerned should be taken.

The report of the sub-committees to be presented to the Northern Ireland C.E.A. for transmission, either in whole or abridged, to the Ministry of Commerce. This report should be a basis for kinema development in Northern Ireland.

Meanwhile, the Ministry should be informed that the matter was under consideration.

T. H. MACDERMOTT thought that with so far-reaching a resolution they should circulate it to all members and then have a special meeting to discuss it.

Redecoration Claims

EDWARD BUCKLEY (Royal) felt that there should be some special facilities to enable kinemas to carry out their redecoration and refurnishing plans as soon as possible. They had not been able to do this for some years, owing to the war, although the income-tax authorities had enabled them to set aside a certain amount each year for this

The Chairman stated that he was certain that owners of blitzed kinemas could get their licences to rebuild at once.

It was agreed to circulate the resolution to all members, so that they could consider it carefully and discuss it at a special meeting of the branch on April 10.

Competition

T. H. MACDERMOTT (Classic) said that the secretary had drawn the attention of all houses in the city centre to the action of the Police Committee in granting a licence for a huge marquee to be erected on blitzed ground in the main shopping centre of the city for the presentation of Variety and other shows during the summer months. This was not in the Corporation's "Holidays-at-Home" plan, but a private venture. Apart from the safety regulations, he felt they should protest, as there was enough entertainment provided by kinemas and theatres in the city centre, especially during the summer months.

HARRY WILTON (Troxy) said that the idea of allowing shows in marquees was wrong, and it would lead to serious opposition to regular houses.

FERRIS POUNDS (Irish Theatres) drew attention to the fact that the authorities were insistent upon the safety regulations being observed in kinemas at all times. If there was a panic in the marquee he shuddered to thing what would happen, and then there would be reaction in the matter of regulations, which might prove even more burdensome for them.

It was decided to send a protest to the Police Committee.

C.E.A. Monopoly Committee Merges with the General Purposes

IT was decided at last week's meeting of the General Council that the future work of the Cinematograph Films Council Report Committee should be undertaken by the General Purposes Committee.

W. R. FULLER (General Secretary) pointed out that the Cinematograph Films Council Report Committee as constituted was practically the same as the General Purposes Committee and as the Association's observations on the "Monopoly" Report had been presented to the President of the Board of Trade, the amount of work left for this committee would not be great and could quite well be undertaken by the General Purposes Committee.

SIR ALEXANDER KING requested that, if this were agreed, that the members of the Cinematograph Films Council should be invited to attend the meetings of the General Purposes Committee whenever matters appertaining to the "Monopoly" Report were under discussion.

It was agreed that the four representatives to the Cinematograph Films Council be invited as suggested by Sir Alexander King.

NATIONAL NEGOTIATION APPROVED

DETAILS WILL BE SETTLED LOCALLY

ACCORDING to a report presented to the General Council, the C.E.A. branches have shown by a large majority that they are in favour of national negotiations with N.A.T.K.E. G. H. Scarborough presided.

G. DUDLEY WEST moved, H. Newbould seconded "That in view of the replies from branches the Association should discuss in principle national negotiations with the (N.A.T.K.E. provided settlement of actual wages was left to each Branch to setle with the local branch of the N.A.T.K.E."

The recommendation was adopted.

Film Stock Cut

W. R. FULLER (General Secretary) reported that the Board of Trade had intimated that there would have to be a further cut of 15 per cent. in film stock for the next two months.

B.K.S. Representative

It was reported that the British Kinematograph Society had put forward a proposal for the setting up of a National Education Council and were asking for the nomination of a representative from the Association.

E. H. WHITTELL moved, and it was agreed, that this matter be passed to the General Purposes Committee for consideration.

Ministry of Food

A letter from the Ministry of Food, dated February 14, requesting that posters be shown in the vestibules of kinemas during the period of ration book distribution was read.

It was agreed that facilities be granted as previously.

Co-operative Kinemas

A letter from the Portsmouth and Isle of Wight branch, drawing attention to the acquisition of kinemas by Co-operative Societies was read.

COUN. H. P. E. MEARS moved, and it was agreed that the matter be referred to the General Purposes Committee.

COLLECTION FOR SAILORS

The Regal (A.B.C.), Darlington, collected £103 for the King George Fund for Sailors in connection with the showing of "Western Approaches" (British Lion).

—AND RED CROSS

Collections made at Plymouth kinemas for the Red Cross and Prisoners of War Fund were: Gaumont Palace £710 (Odeon £7[illegible] State (St. Budeaux) £[illegible], and Pla[illegible] £104

The annual staff dance at "Teddy" Hinge's kinemas raised £166 18s. 6d. for the Royal Victoria Infirmary, Newcastle

RANK'S NEW "CENTRAL" COMPANY

THE recently formed company, Production Facilities (Films), Ltd., of Denham, will begin to function as from April 1.

On that date the bought ledger accounting arrangements of Independent Producers, Ltd., Two Cities Films Ltd., Gainsborough Pictures (1934), Ltd., Production Facilities (Films), Ltd., will be centralised, and Production Facilities (Films), Ltd., will act on behalf of the group.

Individual companies' official orders will cease to be issued after April 1.

The directors of Production Facilities (Films), Ltd., are J. Arthur Rank (chairman), F. L. Gilbert (managing director), L. W. Farrow, Barrington C. Gain, John Davis, F. Del Giudice and Maurice Ostrer.

TWENTIETH CENTURY SHARES SOAR ON RECONSTRUCTION TALK

Kinema Market Gets Brisker and Prices Harden

MORE activity developed in the kinema share market during the past week, and a number of shares showed sharp rises.

British and Dominions jumped 10½d. to 20s. on the chairman's statement, dealt with elsewhere.

A.P.P.H. were 9d. higher at 27s., while British Lion 7½ per cent. pref. added 1s. at 13s.

On the African Theatres results, Kinemas 5s. ordinary added 9d. at 9s. Moss Empires put on 9d. at 42s. 3d.

Outstanding among the smaller groups were Twentieth Century 5s. ordinary, which rose from 1s. 9d. to 3s. 1½d., while the 6 per cent. 10s. pref. added 9d. at 6s. 3d.

Holders who turned down the offer from Prince of Wales Theatre (Properties), Ltd., should be congratulating themselves. In January, 1944, they were offered 1s. per share for the ordinary, and 3s. 3d. for the preference, in cash!

By the CITY EDITOR

At the time the directors were of the opinion that the terms were satisfactory, and stated that they themselves were accepting the offer.

The company has a debit balance of over £47,000, and a capital reconstruction scheme is under consideration.

Acquired Three Kinemas

Twentieth Century Cinemas was registered in December, 1935. It acquired three kinemas: The Empress, Hackney; the Tivoli, Clacton; the Electric, Clacton; and also all the share capital of Metropolitan and Provincial Cinematograph Theatres.

The latter owns leases of five kinemas: the Empire, Croydon; the Hippodrome, Ilford; the Empire, Islington; the Palace, Hammersmith; the Empire, Kilburn.

The company also acquired a lease of the Century Cinema, Clacton, the freehold being acquired by the subsidiary company: Metropolitan and Provincial.

Capital consists of £120,000 in 6 per cent. cumulative participating preference shares at 10s. each, and £120,000 in ordinary shares of 5s. each.

Preference dividends are in arrears since June 30, 1936.

Nothing has been earned on the ordinary capital since the year ended January 2, 1937. For 1943, profits were £3,560, but after payment of interest and mortgages, allowances for depreciation, and other provisions, the debit balance was £1,668.

Market's Dull Patch

There were one or two dull features in the rest of the entertainment market.

These included Madame Tussaud's preferred, which declined 6d. to 21s. 3d.; P.C.T. 7½ per cent. "A" pref. down 9d. to 30s. 6d.; P.C.T. 10 per cent. pref. down 6d. to 35s.; and Sound City 6 per cent. pref. down 6d. at 14s.

Shares of the leading groups showed little change on balance.

Lawford's Gate (Bristol) magistrates have granted licences to the Regent, Kingswood, and the Cabot, Filton, to open on Good Friday.

Denham-Pinewood Studio Profits Made the B. & D. Dividend

THE full report of British and Dominions Film Corporation discloses that payment of a maiden dividend of 10 per cent. by D. and P. Studios, which owns studios at Denham and Pinewood, was responsible for B. and D. being able to resume dividends itself with a payment of 7½ per cent.

In his annual statement to shareholders J. Arthur Rank, chairman, points out that the reconstruction had also placed the company in a position to pay dividends as and when profits were earned.

"The D. and P. dividend," he said, "represented a conservative distribution, after making adequate provision for depreciation and all other charges."

D. and P. Studios, according to Mr. Rank, "cannot be bettered anywhere in the world.

"We are continually advised of new developments in studio technique. Any new methods which will reduce the cost of production, and increase efficiency generally, are being adopted as and when equipment is available."

Denham Laboratories Bought

Since the end of the financial year B. and D. it is revealed, has purchased all the ordinary shares and 62,000 of the preference shares of Denham Laboratories, Ltd., which has an issued share capital of 79,000 in ordinary shares of £1 each, and 6,000 in preference shares of £1 each, together with a Loan Capital of £54,294.

Denham Laboratories, which is the largest organisation of its kind in this country, owns a substantial building adjoining D. and P.'s studios at Denham.

The purchase has been financed partly out of the resources of B. and D. and partly by a subsidiary company, borrowing.

"At the present time Denham Laboratories is earning profits which should show a satisfactory return on the price paid for its shares," says Mr. Rank.

"In the opinion of your directors the purchase of Denham Laboratories can considerable outbe increased which is the result of business which group, as a whole, offer to and we have every reason to believe that this new investment will prove a valuable addition to your company's business."

Income Jumps

Total income of B. and D. for the year to October 31 last amounted to £76,796, compared with £8,997. This was made up by a £66,975 dividend on D. and P. Studio shares (against nil); net income from released productions £6,946 (£5,465); rents receivable and sundry revenue £2,301 (£2,834); mortgage interest £396 (£34); bad debts recovered £103 (£640); transfer fees £75 (£23).

Net profits, before tax, come out at £71,565, against £985. Income tax takes £34,781, against £132.

Capital Scheme Effect

During the year effect has been given to the capital reconstruction scheme. Paid up capital of £500,000 has been reduced to £300,000 by writing 8s. per share off each existing fully paid share of £1.

The £200,000 available from this writing down was applied in extinguishing capital which either was lost or unrepresented by available assets, the principal item being the accumulated deficit on the profit and loss account of £163,074.

The authorised capital was then increased by the creation of 810,000 new shares of 12s. each, and these new shares were allotted fully paid at a premium of £60,825, or approximately 1s. 6d. per share, as the consideration for the acquisition of 475,500 shares of £1 each fully paid in D. and P. Studios, Ltd.

With the completion of this capital reorganisation authorised and issued capital is now £786,000, divided into 1,310,000 shares of 12s. each fully paid. The holding in D. and P. Studios is 669,750 shares of £1 each out of a total issued capital of £750,000.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	71/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	21/9	— -/3
,, 6% Pref.	27/9	—
,, 4½% Debs.	£106½	— 5/-
A.P.P.H. Ord.	27/-	+ -/9
Brit. & Dom. Films (12/-)	20/-	+ -/10½
Brit. Lion 7½% Pref. 10/-	13/-	+ 1/-
Capital Prov. News 5/- ..	5/3	—
Cine. Television Dfd. (6d.)	10/3	—
Dufay-Chromex 5/- Ord.	3/9	— -/3
Gaumont British Ord. 10/-	20/3	+ -/3
,, "A" Ord. 5/-) ..	10/-	—
,, 5½% 1st Pref. ..	23/6	+ -/3
,, 4½% Debs.	£104	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£105½	+ 10/-
Kinemas (5/-) Ord. ..	9/-	+ -/9
Mde. Tussaud 1/- Def. ..	2/4½	—
,, £1 Prefd. Ord. ..	21/3	— -/6
Moss Empires £1 Ord. ..	43/-	+ 1/6
,, £1 Cum. Pref. ..	23/3	—
Odeon 5/- Ord.	40/7½	+ -/7½
,, 6% Pref.	25/9	—
,, 5% Debs.	£104¾	— 10/-
P.C.T. 10% Cum. Pref. ..	35/-	— -/6
,, 7½% "A" Pref. ..	30/6	— -/9
,, 7½% Cum. "B" Pf.	30/3	— -/3
,, Const. 7% Pref. ..	27/6	—
Scophony (5/-)	4/7½	+ -/1½
Sound City (Films) 6% Pf.	14/-	— -/6
Stoll Th. Corp.	16/7½	+ -/10½
Twentieth Cent. Ord. (5/-)	3/1½	+ 1/4½
,, 6% Pref. (10/-) ..	6/3	+ -/9
Union Cinemas 1st Pref. ..	22/6	—
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

NEW PRIVATE COMPANIES

Theatre Curtains and Carpets, Ltd.—Registered March 9. Capital, £1,000 in 1,000 shares of £1. Objects: Making fittings etc., for theatres, kinemas, etc. The first directors are: Fdk. E. Homewood, 153, Overhill Road, S.E.22, director of C. A. Wright and Co., Ltd.; Gilbert A. Barker, 5, Laitwood Road, S.W.12 Registered office: 74, Caistor Road, S.W.12.

MORTGAGES AND CHARGES

International Film Renters, Ltd., 11, Waterloo Place, Pall Mall, S.W.1.—Third debenture, dated February 20, 1945, to secure £10,000 and any further moneys which may become due to the chargee (M. Wronker, 1, Paramount Court, W.C.1).

G.C.T. (Queensbury), Ltd., theatre proprietors, etc., 8, Stratton Street, W.1.—Debenture, charged on the Plaza Cinema and car park, Queensbury, Middlesex. Dated February 22, 1945, to secure £7,000. Holders: Branch Nominees, Ltd. (The above slightly modifies the conditions of existing debenture for £23,500 and ranks *pari passu* therewith.)

Broadstairs Picture House, Ltd., Station Gates, High Street, Broadstairs.—Particulars filed of £1,200 debentures, authorised August 15, 1944, the whole amount being now issued (March 5, 1945).

J.H.L. Theatres, Ltd., 113-117, Wardour Street, W.1.—Issue on November 19, 1940, of £500 debentures, part of a series already registered. Notice of issue filed May 7, 1945. (See also "Satisfactions.")

Picture House (Doncaster), Ltd., 16, Cleveland Street, Doncaster.—Mortgage on 43, High Street, Doncaster, dated February 28, 1945, to secure £6,000. Holders: Doncaster Building Society.

SATISFACTIONS

J.H.L. Theatres, Ltd., 113-117, Wardour Street, W.1.—Satisfaction to the extent of £1,500 on December 24, 1944, of debentures authorised September 27, 1940, and registered October 11, 1940, securing sums not exceeding £2,000. (See also "Mortgages and Charges.")

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Adventures of Marco Polo (New Realm)—American.	86 min. (U)	Gary Cooper, Sigrid Gurie, Basil Rathbone.	... Re-edited version of original film reviewed in KINE., of June 23, 1938.	Fair general booking. Safe for youngsters.
Big Show-off, The (British Lion-Republic)—American.	... 69 min. (A)	Arthur Lake, Dale Evans, Lionel Stander.	... Crazy romantic comedy drama with "all-in" wrestling asides. Team work, staging and tunes good.	Very good second. Safe for youngsters.
Border Patrol, The (Equity-British)—American.	... 56 min. (U)	Bill Cody, ... Molly O'Day, Martin Garralaga.	... Hard-boiled outdoor romantic melodrama, with a colourful Mexican border setting. Story heavy but action fast.	Reliable Western "thick-ear." Should not harm youngsters.
Calling All Husbands (Warner)—American.	... 62 min. (A)	Ernest Truex, George Tobias, Florence Bates.	... Unpretentious domestic comedy drama. Story idea bright, but exploitation lacks breadth and pep.	Fair average second. Safe for the family.
Cynara ... ... (International F.R.)—American.	... 78 min. (A)	Ronald Colman, Kay Francis, Phyllis Barry.	... Strong marital drama. Outstanding performance by star assures certain appeal. Reviewed in KINE. February 2, 1933.	Star reissue which should prove a worthwhile booking.
Here Come the Waves (Paramount)—American.	... 99 min. (U)	Bing Crosby, Betty Hutton, Sonny Tufts.	... Spectacular and extremely funny satirical musicale with an authentic U.S. Women's Naval Reserve background. Story good, stars in tip-top form, direction resourceful and camera work brilliant.	Excellent light booking. Great for the family.
Keep Your Powder Dry (M-G-M)—American.	... 92 min. (U)	Lana Turner, Laraine Day, Susan Peters.	... True-blue comedy melodrama of the U.S. Women's Army Corps. Story a trifle novelettish, but characterisation very good, direction resourceful and detail authentic. Star values obvious.	Very good general "programmer." Nothing to harm youngsters.
Kid Millions ... ... (International)—American.	89 min. (A)	Eddie Cantor, Ann Sothern, George Murphy.	... Spectacular musical extravaganza reviewed in the KINE., March 31, 1935.	Capital revival for the masses and troops. Nothing to harm youngsters.
Lake Placid Serenade (B. Lion-Republic)—American.	... 86 min. (U)	Vera Hruba Ralston, Eugene Pallette, Robert Livingston.	Happy, cosy and delightfully Christmassy ice-rink musical extravaganza presenting an up-to-the-minute variation of the evergreen Cinderella theme. Versatile ice-skating, good support and spectacular presentation.	Capital light booking for all classes. Great for the family.
Lights of Old Santa Fe (British Lion-Republic)—American.	... 77 min. (U)	Roy Rogers, ... George Hayes, Dale Evans.	... Lavishly-mounted outdoor romantic comedy musicale. Story good, teamwork first rate, numbers tuneful, and fights and chases terrific.	Excellent Roy Rogers. Great for youngsters.
She Gets Her Man (G.F.D.-Universal)—American.	... 74 min. (A)	Joan David, ... Leon Errol, Wm. Gargan.	... Laughable and thrilling comedy murder mystery melodrama. Story good, teamwork versatile and chases exciting.	Very good light booking. Nothing to harm youngsters.
Thoroughbreds ... ... (British Lion-Republic)—American.	55 min. (A)	Tom Neal, ... Adele Mara, Roger Pryor.	... Unpretentious comedy melodrama of the turf. Story obvious, but big race finale thrilling and length convenient.	Reliable second for the masses, family and youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Here Come the Waves

Paramount. American (U). Directed by Mark Sandrich. Featuring Bing Crosby, Betty Hutton and Sonny Tufts. 9,000 feet. Release May 7, 1945.

SPECTACULAR and extremely funny satirical musicale. With an authentic background of the U.S. Women's Naval Reserve, it covers the complicated love life of a crooner, temporarily engaged in naval affairs. He falls heavily for a hard-to-get WAVE, formerly a night-club singer, but finds it difficult to get the dizzy blonde twin sister of the object of his affections out of his hair. The story, which, incidentally, enables Betty Hutton to play a serious, as well as daffy, rôle, displays both wit and ingenuity, and is backed up by first-rate team and camera-work. The double-exposure photography is brilliant. Excellent light booking, a box-office "natural."

Story.—Johnny Cabot, a crooner with a host of hysterical girl fans, tries hard to get in the Navy, but fails in his medical. His pal, Windy, a breezy sailor, introduces him to the Allison twins, Susie and Rosemary, former night-club entertainers, and now in the WAVES. Susie, an excitable blonde, swoons when she meets Johnny, but Rosemary, Susie's senior by twelve minutes, is left cold. Nevertheless, Johnny goes for her. Later, Johnny has a second try for the Navy and is accepted. He is sent to San Diego, and again meets Susie and Rosemary. Susie fears for Johnny's safety and, unknown to him, employs trickery to get him transferred to the entertainment section. He wants to fight, but has to produce a play. He blames Windy for the switch and forces him to become his right-hand man. Meanwhile, Rosemary begins to fall for Johnny, but when she hears the news she thinks he is a coward. However, all comes right in the big concert climax. Johnny and Rosemary and Windy and Susie are correctly paired off.

Acting.—Betty Hutton gives a really clever performance in the dual rôle of Susie and Rosemary. She establishes two distinct characters, and wins sympathy as one and scores laughs as the other. Bing Crosby turns on the charm, fools effectively and, as Johnny, sings as only he can, and Sonny Tufts, although no Bob Hope, makes a capital foil as Windy.

Production.—The picture, a breezy, good-humoured Navy rag, with Sinatra as its satirical Aunt Sally, effectively mixes popular romantic sentiment with songs and laughs. It also shoots a pretty line in patriotism through its authentic and spectacular Women's Naval Reserve backwards. It's "The Fleet's In" in "skirts." Novelty values alone put it in the top grade. With Bing Crosby as its Prince Charming, its rollicking camp concert grand finale, and brilliant double-exposure photography, it's a four-square box-office certainty. A proposition to grab at all costs.

Points of Appeal.—Breezy and jolly story, neat sentimental twists; clever performance by Betty Hutton in the dual rôle; Bing Crosby at his best; brilliant photography, tuneful numbers and big star values.

REVIEWS are continued on page 23

MILITARAWA

Acclaimed by the National Press — a great informative film; telling a story that stirs the blood.

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TWO REELS

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BIG QUEUES ENORMOUS ENTHUSIASM CONCERNING

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PATRONS COMING IN FROM OUTLYING SPOTS WHOLE TOWN
TALKING OF SUPERLATIVE ENTERTAINMENT BY STORY
ACTING MUSIC AND COLOUR = REG HALSTEAD PALLADIUM LLANDUDNO

184 12.C LLANDUDNO Q 35

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ADMISSION HIT ISNT THE WORD FOR **SONG TO REMEMBER**
ITS AN EARTHQUAKE = REG HALSTEAD PALLADIUM
LLANDUDNO +

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168 11.1C LLANDUDNO A 46

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ENORMOUS BUSINESS CULMINATING WITH SATURDAY NIGHT
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UNIVERSAL PICT

REVIEWS—continued from page 18

Lake Placid Serenade

British Lion - Republic. American (U). Directed by Steve Sekely. Featuring Vera Hruba Ralston, Eugene Pallette and Robert Livingston. 7,688 feet. Release not fixed.

HAPPY, cosy and delightfully Christmassy ice-rink musical extravaganza presenting an up-to-the-minute variation of the ever-green Cinderella theme. Vera Hruba Ralston, an Olympic skating champion, is the versatile and attractive star whose graceful talents are appropriately exhibited in a variety of picturesque ensembles. The film is characterised by friendly sentiment and good, clean humour, and its warmth, glittering spectacle, good heart and high spirits make it an ideal escapish show. Capital light booking for all classes, and the family in particular.

Story.—Vera Haschek wins a skating championship in her native Czechoslovakia. She is invited to Lake Placid, the famous American winter sports resort and Papa Haschek, her kindly fosterfather, persuades her to accept. Carton Webb, a blustering impressario, wants Vera to sign a contract, but she refuses. Nevertheless, he, "the Countess," his crazy backer, and Jiggers, his equally crazy publicity man, hang hopefully on Vera's tail. While Vera is in America Czechoslovakia is attacked and Carl Cermak, her rich aeroplane manufacturer uncle, gives her a home. Her naughty cousin, Irene, is in love with Paul Jordan, Cermak's handsome right-hand man, but he falls at first sight for Vera. Vera reciprocates, but goes away rather than cause friction. She leaves behind a skate, and Paul pursues her to Lake Placid, where she is starring in Webb's New Year's Eve international ballet. A Cinderella-like finale automatically follows.

Acting.—Vera Hruba Ralston as Vera acts with feeling and skates superbly, Eugene Pallette is a genial Cermak, Robert Livingston is adequate as Paul, and Walter Catlett, Vera Vague and William Frawley make a good comedy team as Webb, "The Countess," and Jiggers.

Production.—The simple, friendly story is not only responsible for an ingratiating and showmanlike alternation of sentiment and humour, but logically paves the way to dazzling spectacle. The star thrills in ice ballet, a gay nineties ensemble, and a colourful Hawaiian finale, McGowan and Mack, a great speciality act, give a breathtaking interpretation of an Apache dance and Roy Rogers is a popular singing guest artiste. The whole smoothly accompanied by tuneful and appropriate songs, expertly played by Ray Noble and his Orchestra and Harry Owens and his Royal Hawaiians, is both a Cinderella love story and a dazzling ice-rink extravaganza. A gorgeous blues-chaser for the masses, family and troops.

Points of Appeal.—Charm and brilliant skating of Vera Hruba Ralston, friendly tale and sentiment, spectacle and colourful ice-rink ensembles, tuneful numbers glittering atmosphere and irresistible escapist angle.

The Big Show-Off

British Lion (Republic). American (A). Directed by Howard Bretherton. Featuring Arthur Lake, Dale Evans and Lionel Stander. 6,275 feet. Release not fixed.

LIVELY, out-of-the-rut romantic comedy absurdity, with a sumptuous night club pivot and songs. It depicts the many crazy complications which arise when a well-meaning, if tough, racketeer assumes the rôle of cupid and compels a shy pianist, secret admirer of a glamorous singer, to masquerade as a brutal "all-in" wrestler. The tale, which alternates between the dance floor and the stadium, is not exactly refined, but it is expertly staged and many good laughs and tender touches spring from its lunatic stuff, so well put over by the leading players and technically it can compete with the best. Very good second, particularly for the industrial element.

Story.—Sandy Elliott, a shy, gentle pianist, secretly loves attractive June Mayfield, singer at the Blue Heaven Club, but is too backward to propose. Joe Bagley, tough owner of the club, owes Sandy a debt and, believing that women prefer brawn to brains, kids June that Sandy is really a masked wrestler known as "The Devil." Sandy is forced to keep up the deception, but things become very difficult when "The Devil" breaks a leg. However, a neat twist finally enables Sandy to win June, who soon has her fill of "all-in" without his deception being disclosed.

Acting.—Arthur Lake is very good as the jittery Sandy; Dale Evans meets all dramatic and vocal demands as June, and Lionel Stander is worth his weight in gold as the tough, big-hearted Joe. George Meeker, Paul Hurst and Marjorie Manners are others entitled to mention.

Production.—The fabulous tale cunningly wins sympathy for simpleton Sandy, and its shrewdly plugged human angle proves an effective antidote to the gory vigour of its unvarnished "all-in" wrestling sequences. So do its elegantly staged night club settings and tuneful song and dance scenas. True, it may be more of a man's film than a woman's, but it should, nevertheless, get the laughs in the majority of halls. Anyway, its novelty values entitle it to the benefit of any doubts.

Points of Appeal.—Original story, popular romantic twists, bright comedy touches, good burlesque of "all-in" wrestling, tuneful numbers, good staging, stars and handy footage.

The Border Patrol

Equity British. American (U). Directed by J. P. McCarthy. Featuring Bill Cody, Molly O'Day and Martin Garralaga. 5,100 feet. Release not fixed.

HARD-BOILED outdoor romantic melodrama, with a picturesque Mexican border setting, describing the spectacular round-up of a desperate gang of smugglers and gun-runners. The "crime does not pay" yarn is heavily coated with Lyceum-like sentiment, but in spite of its old-fashioned technique it carries a fair number of hearty thrills. Moreover, it is lucky to get a "U" certificate. Reliable Western "thick-ear" for the industrial element and sticks.

Story.—Whitey Jones, a young adventurer employed by the U.S. Government, and Sanchez, his Mexican buddy, are assigned to get the goods on a desperate gang of gun-runners. Whitey and Sanchez gain the confidence of Jack Warren, a go-between for General Gomez, leader of Mexican revolutionaries, but shortly after they discover Gomez's hideout, their identities are disclosed and they are trapped. Sanchez is shot and Whitey is placed on the torture rack. Happily, he escapes, but meanwhile Mary, Warren's innocent sister, is told Whitey is a traitor She shoots White but he quickly recovers, traps Gomez and his gang and puts in a good word for the now repentant Warren. His reward is Mary's love.

Acting.—Bill Cody displays a rather exaggerated sense of humour as Whitey, but Molly O'Day is an appealing Mary, and Martin Garralaga and Joe de la Cruz register, as Sanchez and Gomez.

Production.—The plot and dialogue belong to a very early school of melodrama, but the Mexican types are accurately drawn and the settings are both colourful and picturesque, The authentic trimmings help to cloak its museum piece technique and heighten its serial-like thrills. On balance—fair to middling "outdoors." It should click with the industrial and provincial masses.

Points of Appeal.—Robust plot, sound characterisation, fast action, realistic fights and colourful atmosphere and costumes.

Lights of Old Santa Fe

British Lion - Republic. American (U). Directed by Frank MacDonald. Featuring Roy Rogers, George "Gabby" Hayes and Dale Evans. 6,893 feet. Release not fixed.

LAVISHLY mounted, lightning action outdoor romantic comedy musicale illustrating a nothing-barred battle between rival travelling shows. All the westerns in one—there are hectic fights, terrific chases, exciting rodeo shows, plain and fancy riding, tuneful songs, artistic ballet, a thundering chariot race and Roy Rogers, and his equally famous horse, Trigger—it offers a crowded eighty minutes of rousing horse opera. Excellent Roy Rogers, a big thrill and good, clean fun for young and old alike.

Story.—Roy Rogers and The Sons of the Pioneers join a rodeo outfit owned by pretty Marjorie Brooks. The show is on its last legs and Frank Madden, owner of a rival concern, wants to marry Marjorie and merge the two businesses. Marjorie thinks twice when she sees Roy Rogers, and Gabby, her manager, persuades her to let them reorganise the show and try it out. Madden fears that he will loose both Marjorie and the opportunity of getting her show cheaply and orders one of his men to sabotage her rodeo. He succeeds, but Roy later turns the tables on Madden in no uncertain manner. Madden goes to jail and Marjorie takes over his outfit with Roy as her permanent right-hand man.

Acting.—Roy Rogers and Trigger are at the top of their form as themselves, Dale Evans sings well and acts adequately as Marjorie, Gabby Hayes is a tower of strength, as Gabby and Richard Powers makes a good villain as Madden.

Production.—The story is generously embellished with graceful ensembles and big song-hit scenas, but its fancy trimmings in no way impair its virility. Far from it! It is, at one and the same time, tuneful Western and first-class rodeo and then some. We've never seen a more comprehensive or showmanlike outdoor musicale. It's yet another feather in the cap for Roy Rogers. And will the kids eat it!

Points of Appeal.—Crowded and actionful story, good tunes, terrific chases, popular romantic sentiment, showmanlike finale and Roy Rogers.

Thoroughbreds

British Lion-Republic. American (A). Directed by George Blair. Featuring Tom Neal, Adele Mara and Roger Pryor. 4,996 feet. Release not fixed.

UNPRETENTIOUS comedy melodrama of the Turf turning on an ex-soldier's tender attachment to his horse. The plot is far from original, and the cast is hardly distinguished, but the big-race finale, unblushingly made up from spectacular shots of our Grand National, carries a good thrill. Its penultimate excitement, healthy sentiment and handy footage entitle it to a second thought. Reliable second for the masses, family and (why in heaven's name the "A" certificate?) youngsters.

Story.—Rusty Curtis, a sergeant in the U.S. cavalry, is bowler-hatted when his squadron is mechanised. At a public auction he tries to buy his horse, Sireson, which is also put on the rtired list, but is outbid by Sally, spirited daughter of John Crandall, a wealthy owner. Crandall sympathises with Rusty and later allows him to buy a half-interest in Sireson. Sally owns Princess, a fine jumper, but the mare is injured on the eve of a big race. Sireson is entered in the same event, but Harold Matthews, one of Rusty's former gambling pals, schemes to put him out of the running. Jack Martin, Sally's fiancé, fears that Rusty is in league with the crooks, but Rusty soon straightens things out. He then wins the race, thus justifying his faith in Sireson, and Sally.

Acting.—Tom Neal does not make a very attractive Rusty, and Adele Mara lacks experience as Sally. The best performances come from Roger Pryor as Matthews, and Paul Harvey as Crandall.

Production.—The "everything in the garden's lovely" ending—Princess and Sireson get hitched as well as Rusty and Sally—is prefaced by a spectacular and realistic "over the sticks" thrill, but otherwise it's a little too obvious to touch the heights. Clean rather than clever is its safety-first watchword. It will please the family and kids all right.

Points of Appeal.—Handsome equine star, good racecourse thrills, clean sentiment and, above all, handy footage.

Continued on page 25

Smashes Box Office Records!

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EARL ST. JOHN.

GFD

WATERLOO ROAD

REVIEWS—continued from page 23

Keep Your Powder Dry

M-G-M. American (U). Directed by Edward Buzzell. Featuring Lana Turner, Laraine Day and Susan Peters. 8,369 *feet. Release April* 30, 1945.

TRUE-BLUE comedy-melodrama of the U.S. Women's Army Corps turning on the hectic association of three attractive WACS, drawn from all walks of life, who, to begin with, show much petty spite, but, nevertheless, finally shake hands and make the officer grade. The characterisation is exceedingly good—Lana Turner, Laraine Day and Susan Peters are perfectly cast in the leading rôles—the parade-ground and barrack-room detail and spectacular ceremonials are obviously authentic, and the sentimental touches are well timed. First-class teamwork, good atmosphere and resourceful direction give point and human interest to a stereotyped, not to say novelettish, tale. It should appeal to all women and most men. Lana Turner will take good care of the latter. Very good general "programmer."

Story.—Valerie Parks, glamorous playgirl, joins the WACS so that she can qualify for an inheritance. Leigh Rand, daughter of a general, enlists to keep unbroken family military tradition. Ann Darrison, a sincere young married woman, takes the oath because she shares her soldier husband's strong sense of patriotism. The three girls are billeted together, and go to the O.T.C. at the same time, but Valerie and Leigh fail to hit it from the start. Valerie resents Leigh's overbearing military manner, and Leigh is jealous of Valerie's touch of class. The showdown comes when Leigh tries to get Valerie kicked out, but Ann, although broken-hearted at the loss of her husband in action, subordinates her own feelings to straighten out the affairs of her comrades. Thanks to her, Valerie and Leigh are given a second chance, shake hands, and finally gain their commissions.

Acting.—Lana Turner is excellent as reformed playgirl Valerie. She delightfully exemplifies the tag, "breed will tell." Laraine Day also registers in the unsympathetic rôle of officious, high-handed, vindictive Leigh, and Susan Peters skilfully handles the emotional angle as unselfish Ann. The minor rôles are equally well filled.

Production.—The picture is a modest, but nevertheless clear triumph of acting and direction over plot. The actual tale is very "Girls' Own Paper," but the leading players are so successful in getting under the skin of their parts that much sound feminine psychology springs from its many spirited, woman-to-woman clashes. This, together with its faultless atmosphere and detail, tender sentiment and strong penultimate patriotic surge, invests its hokum with obvious box-office characteristics. It's a good woman's film, if not a particularly edifying recruiting poster. Its star values are, of course, big.

Points of Appeal.—Very good teamwork, smart dialogue, authentic atmosphere, patriotic note, tender sentiment, showmanlike climax, strong feminine angle, and box-office stars.

Calling All Husbands

Warner. American (A). Directed by Noel Smith. Featuring Ernest Truex, George Tobias and Florence Bates. 5,661 *feet. Release not fixed.*

UNPRETENTIOUS domestic comedy-drama telling how a henpecked husband, married to a nagging wife who never stops singing the praises of the man she could have had, finally disillusions his spouse and regains his manhood and authority. There is more than a grain of truth in the theme, but it is expressed far too freely in talk—the action is very restricted—to make good screen play. Its slight feminine angle, title and convenient footage are its most conspicuous assets. Fair average second.

Story.—Homer Trippe, a very much married man, is constantly reminded of his shortcomings by his wife, Emmie, who never ceases to regret not having married Oscar Armstrong, a rival suitor, believed to be of great wealth. Because she is certain that she made the wrong choice and married beneath her station, she forbids her daughter, Betty, to become engaged to Dan Williams, a local shop assistant. Betty and Dan marry despite Emmie's disapproval, and shortly afterwards Oscar unexpectedly turns up. He proves to be a petty crook and Homer prevents him from making a getaway from the police. Meanwhile, Dan retrieves bonds stolen by Oscar's henchmen. The excitement takes the wind out of Emmie's sails and causes Homer to come into his own.

Acting.—Ernest Truex, George Tobias and Florence Bates speak their lines well as Oscar, Homer and Emmie, but they have little chance to act.

Production.—The picture is adapted from a stage play and, unhappily, its origin is all too obvious. The central idea is admittedly bright, but no attempt has been made to expand it to the wider demands and dimensions of the screen. It's talk, talk, talk from the word go, and ends with very little popular screen entertainment to its credit. The best thing about it is, as we have already pointed out, its convenient footage.

Points of Appeal.—Title, handy length, slight feminine angle, and cast.

She Gets Her Man

General F.D. - Universal. American (A). Directed by Erle Kenton. Featuring Joan Davis, Leon Errol and William Gargan. 6,652 *feet. Release not fixed.*

LAUGHABLE and thrilling comedy murder mystery telling how the not-so-daffy daughter of a famous small-town woman police chief, proves herself to be a chip of the old block by unmasking a cunning homicidal maniac. Joan Davis is given her head as the unorthodox woman sleuth, and she and Leon Errol, as her stooge, make the most of the crazy script. They also improvise effectively. The staging and direction, too, are good, and give the scatty crime burlesque a tear-away climax. Very good light booking, especially for the masses and family.

Story.—When Clayton, a small town, gets in a panic over a series of mysterious murders, committed with a native blow-gun, Henry Wright, editor of the local paper, hits on the idea of inviting Pilky, dizzy daughter of the late Ma Pilkington, the town's best police chief, to solve the crime. Breezy, Wright's ace reporter, drags Pilky from her farm, and Mulligan, a much-married police constable, is engaged as her assistant. At first Pilky suspects the mayor, but, unfortunately, he is the next victim. She then has her eye on Tommy Gun, a producer, and Maybelle Clark, his leading lady, but again her hunch fails to lead anywhere, and the unfortunate Mulligan is sacked. Still undeterred, Pilky continues with her investigations and finally gets the right clue. After a hectic backstage and street chase, she nabs her man. Her triumph sees her finally installed as Clayton's permanent police chief.

Acting.—Joan Davis gives a versatile and tireless performance, as the goofy Pilky. She has a particularly keen senes of the ridiculous. Leon Errol, as Mulligan, makes a good stooge, and William Gargan, Vivian Austin and Milburn Stone give solid support.

Production.—The madcap and macabre story unfolds in a night-club, back and on stage there is a riotous scene in which Pilky gets mixed up in a "White Cargo" play—and in the streets. Wide variety of backgrounds gives additional punch and colour to the exuberant parody on conventional crime entertainment. The last two-reel chase climax alone is good moneys worth. Big title and star values clinch a good popular box-office deal.

Point of Appeal.—Exciting and laughable story, great work by Joan Davis, resourceful supporting team, good staging, hectic chases and attractive billing.

SAVE
YOUR
WASTE
PAPER

REISSUES

Kid Millions

International. American (A). Directed by Roy Del Ruth. Featuring Eddie Cantor, Ann Sothern and George Murphy. 8,100 *feet. Release not fixed.*

SPECTACULAR musical extravaganza with a delightful Technicolor finale, covering the many hectic adventures and misadventures of a poor lad who suddenly finds himself competing with tough gangsters for the possession of priceless Egyptian treasure. Originally put out by U.A. and reviewed in the KINE issue of March 31, 1935, it retains much of its pristine pep and glamour and all its big star values and selling angles. Furthermore, it is far removed from war. Capital escapist revival for the crowd and troops.

Cynara

International. American (A). Directed by King Vidor. Featuring Ronald Colman, Kay Francis and Phyllis Barry. 7,019 *feet. Release not fixed.*

THIS film is definitely a reissue on star values. Ronald Colman and Kay Francis are the names to plug, the two names alone being assurance of good acting and entertainment. When originally reviewed in KINE. of February 2, 1933, it was described as an excellent general booking. The picture should prove a worth-while proposition to the intelligent showman.

Adventures of Marco Polo

New Realm Pictures. American (U). Directed by Archie Mayo. Featuring Gary Cooper, Sigrid Gurie and Basil Rathbone. 7,750 *feet. Release not fixed.*

RE-EDITED version of the adventures, highly romanticised, of the famous thirteenth century traveller at the Chinese Imperial Court, with a suitably lavish setting of bizarre and barbaric Oriental pomp and intrigue. Gary Cooper and Basil Rathbone are reasonably effective, but as we said in our original review of June 23, 1938, there is lack of co-ordination which allows interest to wander. Improvement has been made by re-editing and a cut of some 1,800 feet, and the combination of lavish spectacle and Gary Cooper should make this a fair general booking.

SHORT OF THE WEEK

ANGLO-AMERICAN

YOU CAN'T KILL A CITY. Canadian Army Film Unit (U). Length 1,000 *feet. Running time,* 10 *minutes.*—War film which shows the strategy of the battle for Caen, and its aftermath. The city, much of which is in ruins, slowly comes back to life, its inhabitants emerge from the cellars and begin patching up their homes. The reinauguration of temporary measures for ensuring food and medical services is depicted. Despite the amount of detail put into one reel, there is no lack of continuity, and the novel method of approach—something new in war reporting—fully justifies the use of the footage. Christian Darnton's music, played by the London Symphony Orchestra, considerably enhances the appeal of the film.

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AROUND THE BRITISH STUDIOS By KINE Correspondent

SIR CEDRIC HARDWICKE JOINS TWO CITIES CAST—"WALTZ TIME" FINISHES—HARLOW RETURNS FROM CORNISH LOCATION

SIR CEDRIC HARDWICKE has joined the cast of "Beware of Pity," and will play the rôle of Dr. Condor, an unorthodox character, a type at which he excels, in this Two Cities production starring Lilli Palmer, Albert Lieven, Gladys Cooper and Ernest Thesiger, under the direction of Maurice Elvey. W. P. Lipscomb is producing in association with Maurice Elvey at Islington.

Sir Cedric will have Gladys Cooper as his screen opposite in "Beware of Pity."

Against these two veterans of stage and screen up-and-coming Lilli Palmer and Albert Lieven play the juvenile leads.

Linden Travers, of whom great things are expected, has also joined the cast. In both rôle and personality Linden Travers is in striking contrast to Lilli Palmer's Edith ,and the part gives her a real acting opportunity.

This week the unit move over to a set representing the exterior of barracks, which will give Derick Williams (Director of Photography) plenty of scope to work on some unusual "daylight" shots.

The cast of "Beware of Pity" to date is as follows:—Lilli Palmer, Albert Lieven, Gladys Cooper, Sir Cedric Hardwicke, Ernest Thesiger, Fritz Wendhausen, John Salew, David Ward, Ralph Truman, Ronald Millar, Emrys Jones, Tony Dawson, Godfrey Parker, Derek Horst, John Howard, Peter Jackson, D'Oyly John, William Blackett, Peter Cotes, Kenneth Warrington, Anders Timberg, Edward Lodge, Richard George.

GOATS STAR IN NATIVE FILM

"MEN of Two Worlds," starring Eric Portman and Phyllis Calvert, with Robert Adams in the leading coloured rôle, returned to shooting on the African village set last week.

Producer is John Sutro, director Thorold Dickinson.

Brought in to add local colour, a herd of goats took up residence on Stage 5 and settled down peaceably. In preparation for probably their first appearance before the camera, they were put through a complete clipping and grooming process, and were then driven across the set by a group of small negro boys.

Later in the week scenes were recorded of the tribal custom of getting rid of an epidemic of Sleeping Sickness which is threatening the village.

"WALTZ TIME" IS BEING CUT

LAST shots on British National's "Waltz Time" were filmed on Friday last, with Richard Tauber singing Hans May's "Break of Day" against a realistic Austrian mountain background, designed by Holmes Paul.

Tauber appears as a shepherd and a flock of sheep was imported into the National Studios to run wild on Holmes Paul's plaster and canvas alps.

The film is now being handed over to Douglas Myers for editing, and, meanwhile, the studios are due for a spring clean in preparation for the return of John Harlow and his Cornish location unit on April 2.

First rushes of the Cornish settings are held to be very promising. David Farrar, recently returned from a prolonged E.N.S.A. tour, is again playing "Sexton Blake," the rôle he created in "Meet Sexton Blake," and this time he is mixed up in a Nazi plot which starts when a mysterious light begins flashing off a deserted section of the Cornish coast.

Casting on "Query"

Meanwhile Wallace Orton has started casting on "Query," a short story by "Seamark," which has been adapted to the screen by Geoffrey Montgomery Tully.

Work starts in May.

Beresford Egan, the artist, has been working in close touch with Sewell in preparing sketches of the warious characters and settings in the production.

Incidentally, he will play the part of a mad artist in the picture, which has as its setting the Latin Quarter of Paris in the latter part of the last century.

Day Dreams at Denham

Noel' Coward's "Brief Encounter," the new Cineguild production, which is being directed by David Lean at Denham, makes steady progress. Anthony Havelock-Allan and Ronald Neame are in charge of production.

REX HARRISON
LILLI PALMER
IN
"THE RAKE'S PROGRESS"

Rex Harrison and Lilli Palmer in THE RAKE'S PROGRESS, now being made at Shepherds Bush

LOUIS B. MAYER AND KORDA AGREE AN M-G-M TALENT EXCHANGE

THE first of the stars to be exchanged between M-G-M's parent studios at Culver City and M-G-M London Films will be Pat Kirkwood, who is shortly arriving in Hollywood to star in the forthcoming production, "No Leave, No Love."

This is in keeping with the star exchange agreement made between Louis B. Mayer and Sir Alexander Korda, chairman and managing director of the London company. At Culver City Miss Kirkwood will co-star with Van Johnson or Robert Walker in "No Leave. No Love," with Joe Pasternack producing.

"For any stories Korda may have ready for production that are suitable for Culver City stars he will in turn be able to call upon the services, for pictures to be made in England, of such principal M-G-M stars as Greer Garson, Judy Garland, Irene Dunne, Lana Turner, Myrna Loy, Katharine Hepburn, Lucille Ball and others," says a Hollywood statement issued by Mr. Mayer.

B-S Go Ahead with Crook Story

B-S Productions are making good progress with their first feature length picture, a romantic crook story, set against the background of a ballet company.

The cast includes Mabel Constanduros and Gordon Begg, who are supported by Pauline Grant, Diana Dawson, Bob Elsom, Kenneth Moseley and—last but not least—Elmer, a shaggy little mongrel, who has appeared in many shorts.

Director Paul Barralet has completed studio scenes and is now concentrating on the ballet scenes, which are being performed by Pauline Grant's Company, now in the West End show, "A Night in Venice."

TITLE CHANGE

The shooting title of the Anatole de Grunwald production "Rendezvous" has been changed to the release title "The Way to the Stars." The film will be released by United Artists. The cast is headed by Michael Redgrave, John Mills, Rosamond John and Douglas Montgomery, and also includes Stanley Holloway, Basil Radford, Rene Asherson and Felix Aylmer.

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PARAMOUNT BANKS ON ESCAPIST FARE

Variety is Keynote of Current Programme

THE keynote of Paramount's current production programme is the infinite variety of stories and the unusually large number of front-rank stars to be seen in the company's pictures. The studio, at the moment, is not concentrating on any one particular type of film—except that the fare offered is definitely "escapist"—but delivering subjects of diversified audience appeal.

Ample evidence of this is afforded by a glance at some of the current pictures.

In the sphere of Technicolor musicals one finds two of the biggest productions which Paramount has ever made, namely, "Incendiary Blonde" and "Bring On The Girls." The former tells the colourful story of Texas Guinan, the New York night club queen, in which, co-starred with Arturo de Cordova, Betty Hutton scores the greatest success of her career. The second of these musicals, "Bring On the Girls," is a carefree comedy combining the talents of such box-office personalities as Veronica Lake, Eddie Bracken, Sonny Tufts and Marjorie Reynolds.

Musical Comedy

Another musical comedy is "Out Of This World," a sparkling piece of entertainment, with Eddie Bracken, Veronica Lake, Diana Lynn and the eccentric comedienne, Cass Daley, with several famous American band leaders.

Romance figures largely on Paramount's schedule. A notable example is the Paulette Goddard-Ray Milland vehicle, "Kitty," a costume drama of 18th century London.

Two From Wallis

The first two pictures to come from Hal Wallis for Paramount release are romantic subjects—"The Affairs of Susan" and "Love Letters." Joan Fontaine and George Brent are teamed in the former. Jennifer Jones, Joseph Cotten and Ann Richards have the leading parts in "Love Letters," which provides one of the outstanding films of the year.

The colourful setting of the race track is the background for "Salty O'Rourke," in which Alan Ladd is teamed with Gail Russell.

Sea Romance

An epic film of the sea, providing adventure, romance and heroism on the grand scale, comes to the screen in Richard Henry Dana's "Two Years Before the Mast," the large cast of which is headed by Alan Ladd, William Bendix, Brian Donlevy, Barry Fitzgerald, Albert Dekker and Esther Fernandez.

A very unusual story is unfolded in "The Lost Week-end," directed by Billy ("Double Indemnity") Wilder, a tale of a young man who engages in a tussle with Bacchus and undergoes many weird experiences in the process, in which Ray Milland and Jane Wyman are co-starred.

Another delightful romance, "Miss Susie Slagles" has been filmed with such well-known players as Veronica Lake, Sonny Tufts, Lillian Gish, Billy DeWolfe and the remarkable newcomer, Joan Caulfield.

An all-star musical "special" is promised in the screen version of the great U.S. radio show, "Duffy's Tavern," in which most of Paramount's biggest stars are to be seen, as well as original members of the radio programme. A particularly interesting feature of this film is that Bing Crosby and his four sons appear in one sequence.

Another thrilling Technicolor adventure-romance is "The Virginian," with a notable cast headed by Brian Donlevy, Joel McCrea, Sonny Tufts, Fay Bainter and Barbara Britton.

More Variety

Further variety is assured by such entertaining vehicles as "Hold That Blonde," with Eddie Bracken and Veronica Lake; "Cross My Heart," starring Betty Hutton and Sonny Tufts; "Masquerade in Mexico" in which Dorothy Lamour and Arturo de Cordova are teamed again, following their great triumphs together in "A Medal for Benny," "The Well Groomed Bride," with Ray Milland, Olivia de Havilland and Sonny Tufts; the Hal Wallis production, "You Came Along," with Robert Cummings and Lizabeth Scott; and "The Blue Dahlia," with Alan Ladd, Veronica Lake and William Bendix, the hit trio of "The Glass Key" fame.

Patrons of the Savoy, Totton, Southampton, gave £116 8s. to the Red Cross P.O.W. fund during a recent appeal week, organised by Manager F. W. Clarke.

Sonny Tufts and Eddie Bracken with Veronica Lake and Marjorie Reynolds in Paramount's Technicolor musical BRING ON THE GIRLS

David Selznick Celebrates Tenth Birthday

DAVID O. SELZNICK

TRIPLE ANNIVERSARY

DAVID O. SELZNICK celebrat his tenth "birthday" as independent producer this mont It was in March, 1935, that formed Selznick Internation Pictures.

The month, in all, is somethi of a "triple" event. For March, 1923, 22 years ago, Selzni first joined the production side the Industry.

And, again, in March, 1913, years ago, Dave's father, the la Lewis T. Selznick, one of the we remembered "old-timers," fir joined the Industry.

The anniversary will be marked in America by the release of two more notable Selznick International productions, "I'll be Seeing You," starring Ginger Rogers, Joseph Cotten and Shirley Temple, produced by Dore Schary, and directed by William Dieterle, and "The House of Dr. Edwardes," starring Ingrid Bergman and Gregory Peck, produced by Selznick himself, and directed by Alfred Hitchcock.

Both these pictures will also shortly be released through United Artists in this country.

Selznick started production in 1923, when he was 20, with a two-reel subject.

At that time Firpo was challenging Dempsey for the heavyweight title. Selznick had an idea. He paid Firpo almost the whole of his capital for a day's work, titled the resulting shots "Will He Conquer Dempsey?" and made a profit.

He next obtained the film rights to a beauty contest in Madison Square Garden, New York. Selznick's angle was that Valentino was to act as judge. He made a bigger profit.

He was engaged by Louis B. Meyer, and then went as assistant to Irving Thalberg.

Paramount had been watching his work, and within five years his commencement he had joine Paramount as executive assista to B. P. Schulberg.

For them he produced "Th Four Feathers" and "The Stre of Chance," which brought Wi liam Powell and Kay Francis the fore.

He moved to RKO as executi vice-president in charge of pr duction, introduced Katharin Hepburn to the screen, and signe Fred Astaire.

He then returned to M-G-M, th time as an independent produce with a series of big winners.

Then, in 1935, he started his ow company.

In 1939 Selznick won the Irvi Thalberg Memorial Award f "the most consistent high quali of production." Other awar made to Selznick Internation have exceeded in number thos given to any other film concer with a similar total production ou put.

The greatest money-maker of a time, "Gone with the Wind," wo the Academy Award for 1939, an "Rebecca" the Award for the fo lowing year. Academy Award consistently gained by stars, pr ducers and directors of Selzni pictures are too numerous detail.

Among the many stars brough to popular recognition under t Selznick banner are Vivien Leig Ingrid Bergman, Joan Fontain and Jennifer Jones.

Outstanding amongst Selznick many pictures are "Dinner Eight," "Viva Villa," "David Co perfield," "Anna Karenina," " Tale of Two Cities," "Little Lor Fauntleroy," "A Star is Born "Prisoner of Zenda," "Adve tures of Tom Sawyer," and h shortly to be released "Since Yo Went Away."

Future plans of Selznick Inte national and his associated Va guard Films, Inc., are on a bi scale. Details of the 14 subject several already in production, ha been recently announced in the columns. All are in the Selznic tradition, and the schedule of th Selznick stars for the next tw years will be among the busiest Hollywood.

All the Selznick pictures exce "Gone with the Wind" are r leased through United Artists.

The Observation Window

G.-B.'s New Super Sprocket

GLIMPSES OF YESTERDAY

ANY invention or practice which has as its purpose the diminution of film mutilation must always have the warm interest and support of all those who have good projection in mind.

THE campaign which has been waged in these columns for many years past against wilful or thoughtless mutilation of films has shown satisfactory results in some directions, but not all. Film mutilation is not invariably man-made, and a frequent cause is that of sprocket teeth, which become worn at the roots until they are "hooky."

WITH a view to eliminating this inequality, G.B.-Kalee metallurgical experts have set to work to discover a method of hardening the sprockets so that wear should be indefinitely postponed. The problem was not an easy one, the difficulty being to ensure that the sprocket drum as well as the roots and tips of all the teeth were brought to an equal degree of hardness.

THIS thought and specialised experience has had its result in the "Super" Long Life Hardened Intermittent Sprocket which G.B.-Kalee has now introduced on to the market.

NOT only does this sprocket conform to the usual high grade of precision engineering which has always been associated with the products of this firm, but the hardening of the teeth has been so successfully ensured that the tearing through of sprocket holes and the cutting out or damaged portions of film in the rewind room with a consequent lack of synchronisation between sight and sound) are well on their way to being things of the past, in so far as they have been caused by mechanical wear. Particulars of the new Super Sprocket are obtainable from any of the G.B.-Kalee branches, or from their Head Office at 60/66, Wardour Street, London, W.1.

CONSIDERABLE interest in the evolution of production technique was shown at last week's meeting of the B.K.S., reported on this page, when one of the largest audiences for some time assembled. Whoever set himself the task of collecting these examples deserves every congratulation on his achievement, as the task must have occupied much time and energy.

THE fact that the sequence from "Intolerance," which was about 30 years old, was in such good condition is proof of the lasting qualities of film stock when taken care of

J. BENSON.

Continued from column 4

Illustrations included George Melies' "The Motorist," Tommy Howard's travelling matte process for the flying horse in "Thief of Bagdad," an early attempt at the battle of Trafalgar contrasted with the battle scenes from "Lady Hamilton," and, finally, the memorable earthquake from "San Francisco."

Dealing with colour, Mr. Harcourt said that there was a Pathécolor process over thirty years ago. To-day we had natural colour.

He showed part of Disney's first colour cartoon, "Flowers and Trees," following with part of a recent Disney, "The Pelican and the Snipe."

A cabaret sequence from "Greenwich Village" showed a colour rendering which gave a stereoscopic effect.

Finally, the musical technique was discussed. The 1929 production, "Perfect Alibi," with its somewhat crude cabaret sequence, made a grotesque contrast to the last reel of the current colour musical, "Bathing Beauty.

The audience was particularly impressed with the large sets of the 1920's, and compared them with the use of the trick camera angle and camera movement work of to-day.

Mr. Harcourt thanked a number of renters and individuals who had made the films available, and also the British Film Institute for their assistance.

The paper is to be repeated at several British studios for the benefit of the technicians.

B.K.S. PRODUCTION SECTION INAUGURATED

With Lecture on Technique Evolution

FILM extracts, many of them thirty-years-old originals, which even the British Film Institute have found impossible to procure, were screened at last week's meeting of the B.K.S. by W. M. Harcourt, director and manager of Denham Laboratories, who presented a paper on "The Evolution of Motion Picture Technique." It was the inaugural meeting of the Production Division of the Society. A. W. Watkins, A.M.I.E.E., F.R.P.S., was in the chair.

The primary aim of the Division, Mr. Watkins said, would be to endeavour to raise the technical standard of work in the studios of this country. There was a time-lag in our studios in certain fields compared with Hollywood; we should be able to make pictures which at least equal some of the technical work we see from American movies.

"We have not paid nearly enough attention to research in our studios," he said.

The B.K.S. could aid technical research in this country. If production technique was to improve, research must be intensified.

England Introduced Movies

"William Friese-Greene first put motion pictures on a screen," Mr. Harcourt began, "and we have the proud distinction of being the people who brought this thing into being."

The first screen illustrations were of Friese-Greene's early films (about 1889), followed by scenes of Queen Victoria's Diamond Jubilee, taken before the long focus lens had been contemplated.

One of the first story films, "Murder of Mr. Dyson" was followed by the first pictures which established the possibilities of the newsreel technique — "Bleriot's Channel Flight."

The early acting technique was admirably illustrated by a death scene performed by Sarah Bernhardt, followed (in the 1920's) by Chaplin's technique in the "Gold Rush."

Another comedy technique, well in advance of its time, was Buster Keaton's "The Collegian."

David Wark Griffith has been acknowledged as the originator of to-day's production technique, inventing, as he did, the close-up, parallel action, vignettes, and other devices.

The assassination sequence from "Birth of a Nation" (1914) and the storming of Babylon from "Intolerance" (1915), the latter copy being a colour-toned 30-year-old print, were projected.

Mr. Harcourt pointed out the size of the Babylon set—unrivalled by even to-day's standards—the clever use of colour tones, camera angles and editing. "It was years ahead of its time," he said.

The birth of studio mechanics as we know it to-day was seen in a river crossing sequence (blue toned) from Mary Pickford's "Human Sparrows."

Reviewing German contributions to production evolution, Mr. Harcourt illustrated the set designs of "The Cabinet of Dr. Caligari" and the montage and fantasy sequences from Fritz Lang's "Metropolis."

Following reference to the screen idol, Rudolph Valentino, and an extract from his "Four Horsemen of the Apocalypse," the speaker considered the merits of Hitchcock's early British picture, "The Ring," silent, with Gordon Harker.

What Early Sound Was Like

The audience saw and heard an early sound film, Gloria Swanson in "The Trespasser." Silent technique in acting, the static camera, and poor sound reproduction, gave sufficient evidence of present-day advancements. "Coquette," with Mary Pickford, showed considerable technical and æsthetic improvement.

There were short extracts from Hitchcock's first talkie, "Blackmail" (1929), and from "Atlantic," E. A. Dupont (1930), made at Elstree. The latter illustrated the recording of sound on the set, including dialogue, the crowd, water, and a band. There was no "re-recording" in those days.

Other early British films were "The Governor" and "Jew Suss," contrasted by the improved technique of "Goodbye, Mr. Chips."

German sound was illustrated by Marlene Dietrich's "Blue Angel."

Charles Laughton was seen in "Piccadilly," a silent film "on the shelf," fitted with a music track. This was followed by his great achievement, "Henry VIII."

Similarly, it was interesting to see Shirley Temple in "Curlytop," and again to-day in "Since You Went Away."

Survey of Trick Work

W. M. Harcourt included a well-chosen section to illustrate the improvements in the trick-work field.

Continued in column 2

POOL CARBONS

The "KINE." Company of Showmen presents

SHOWMANSHIP

Edited by "THE SHOWMAN"

AFTER the war quite a number of showmen will be much more versatile than they were in the old days.

In peace time it was sufficient for a manager to know his own job intimately—advertising, management of staff and of crowds, office routine, and so on, and at the same time to have a fair knowledge of the duties of other members of his staff—an idea of projection, cash-taking, ticket-checking, ushering and bill posting.

With many employees on Government work and only a handful of untrained people to do the essential work of the house, it often happens that the manager has to turn his hand to anything.

Where he once knew a little he now knows a lot.

It may be unpleasant and it may be hard work, but at least it gives him a real inside knowledge of the various tasks, skilled and otherwise, that go to make a kinema's routine.

He will be in a better position to direct the staff when former conditions return by virtue of the drab work that is heaped on him to-day.

★

LOCAL events on the screen never fail to attract large audiences.

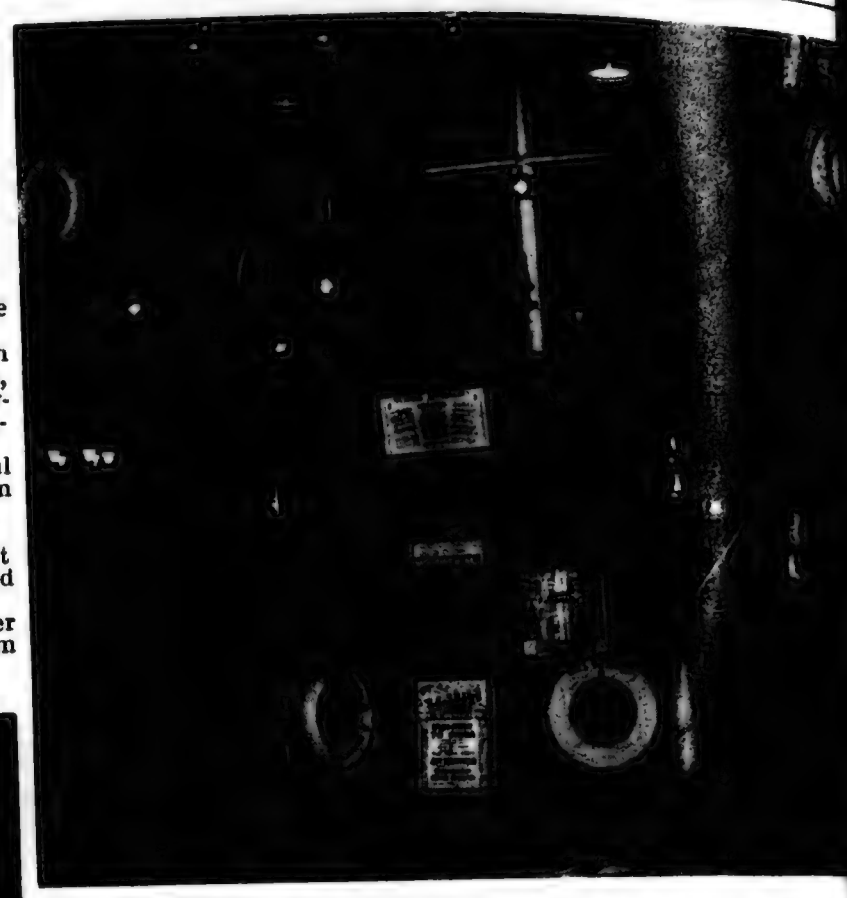
Before the war it was possible for some kinemas to show special silent pictures of local interest, but even in war time this valuable aid to showmanship does not have to be neglected.

Often newsreel cameras record events of national importance in your town.

Or an M. of I. short may be partially shot in your area. Play up on the idea of a "local film"; the audience always responds.

How successfully this can work out will be seen by what Manager H. Gent did at Liverpool.

I also recommend you to study this week the idea submitted by Manager Ken Rowland, of Weston-super-Mare. He has followed out my recent advice and arranged an outstanding display for "Woman in the Window" (RKO) from nothing else than a few old posters.



The vestibule of the Westover kinema, Bournemouth, as it was decorated for WESTERN APPROACHES, see details on this page. And (left) a lobby cut-out for THE WOMAN IN THE WINDOW at the Harlesden Odeon

U.A.&G.-B.'s Campaign for Selznick's Picture

THE general release date for David O. Selznick's "Since You Went Away" has been fixed for April 16. I understand that U.A. and G.-B. plan to hold a great general release publicity campaign for this film.

In addition to local tie-up and exploitation arrangements, large-scale advertisements and displays of posters, the unusual procedure has been adopted of Press showing the film in each of the three London areas.

All important local papers will be invited to the Press show, as well as mayors, councillors, and other civic personalities. Following each Press show there will be a reception, which will be attended by M.P.s for the divisions, editors and film critics.

Plans on a parallel scale are being prepared for the openings in the many provincial centres, of which details will be announced in due course.

Some Ideas for "Summer Storm"

UNITED ARTISTS' "Summer Storm" has been a good film for exploitation by many managers recently.

C. H. Hurst, the G.-B. Divisional Publicity manager, London, tells me of a smart stunt which was put over at Plymouth by Manager W. J. Halls-Brookes, of the Gaumont.

A sandwichman walked through the streets with a raincoat and umbrella, carrying suitable publicity.

This idea has been carried out before for "Summer Storm," but it is still good.

They don't have to be original, necessarily, to be effective.

★

Jack Francis, U.A. Exploitation manager, was full of praise for Manager S. D. S. Cooper's tie-up for the film at the Gaumont, Southend. A window tie-up with a shoe shop included a poster advertising the shoes as being ideal for Spring, sunshine and summer storms.

Pay-Box Turned into Ship's Bridge

MANAGER L. Millington's design for a foyer display at the Westover (A.B.C.), Bournemouth, in connection with "Western Approaches" (British Lion) was a bright piece of work.

The pay-box was converted into a bridge of a ship, complete with a mast and steerage gear. Lifebelts displayed in various parts of the kinema bore the letters "H.M.S. Westover." There was a good show of flags.

During the week, A.B.C. officials visited the kinema.

As a result of collections, following speeches by civic and military personnel, £630 was raised for the Merchant Navy Fund.

He Discovered Two Artists on his Staff

MANAGER O. S. Bishop, of the Grand Palace (Odeon), St. Albans, discovered that he has two artists on his staff. They are the assistant manager, T. Phillips, and chief operator J. Hill.

Both artists took their inspiration from a renter's advertisement in a recent KINE. They made their design and then painted a picture in the foyer to advertise Columbia's "A Song to Remember." The picture was of Merle Oberon, next to which the design incorporated the title and play date particulars.

The motto once again is: Find out your staff's talent—and use it.

Model Boats and a Collection

A DISPLAY of non-working model boats formed an attraction in Manager H. Stevens' foyer to publicise "Western Approaches" (British-Lion) at the Ritz, Huddersfield.

Patrons contributed £302 for the King George Fund for Sailors.

A collection is useful publicity in itself when organised in this way.

Wearing a Star's Period Costume

GAINSBOROUGH STUDIOS lent Manager Ronnie Padgett, of the Gaumont, Chester, the gown worn by Phyllis Calvert in the film "Madonna of the Seven Moons" (Eagle-Lion) for his exploitation of that picture.

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Charity and Children's Clubs—Making Use of Stairways—Exploiting "Frenchman's Creek"

Mrs. Padgett wore the gown each evening in the foyer, where drapings and cut-out publicity added to the effect.

B.B.C. Features Belita's Musical

SEVERAL song and dance numbers from the Monogram ice skating musical, "Lady, Let's Dance" (Pathé), were in a recent "March of the Movies" programme on the B.B.C. Home Service.

The tune, "Silver Shadows and Golden Dreams," has been played on several occasions recently in dance band broadcasts on both the Home and Forces wavelengths.

Such publicity lends itself to further film title and music exploitation by the individual showman.

Making Use of That Odd Ledge

A LEDGE between the circle staircase and the stalls foyer was used by Manager H. Bennett, of the Regal (A.B.C.), Southport, for a display for "Western Approaches" (British Lion).

On the ledge he built a model lifeboat, inside which were miniature figures. The boat was on a canvas sea, with a scenic background of a sinking merchant ship. Flags, lifebuoys and renter's posters added to the display.

The Greeting That Reached Germany

HERE'S one of those unusual stories connected with the war which may interest the friends of Manager Gerald Saunderson, of the Odeon, Southend.

Shortly before Christmas, Manager Saunderson organised the dispatch of gift parcels to our Forces in Holland on behalf of Odeon patrons. In each parcel was an Odeon greetings card.

One patron has had a card returned. It was found by her soldier husband not in Holland, but "somewhere in Germany."

Children's Club Made the Toys

I RECEIVE so many accounts of Children's Club activities from my Manager friends that it is often impossible to find sufficient space in which to comment about them.

One club item does merit comment.

Manager W. H. Domoney, of the Odeon, Bridgwater, persuaded his club members to make toys for local hospitals.

He offered prizes for the best efforts.

A display of the prizewinning toys in the kinema foyer attracted many passers-by—who also saw the advance publicity displays!

"Western Approaches"

A FIVE-FOOT model of H.M.S. "Warspite" formed the centre of a naval display arranged in his foyer by Manager E. Aspinall, of the Capitol (A.B.C.), Bolton, to advertise "Western Approaches" (British-Lion).

The idea was not original, but it was effective. During the week, £225 was collected for the King George Fund for Sailors.

A large cut-out, designed at the Odeon, Luton, for FRENCHMAN'S CREEK. See story below.

Kine. Organists

By A. W. OWEN

JUDGING THE PUBLIC'S TASTE

JACK EVANS, the resident organist at the Gaumont Palace, Birmingham, has been testing the change of opinion by kinema patrons regarding musical interludes.

He has asked for request numbers from the audience to accomplish this.

This is one programme he compiled recently: March, "Old Comrades," Teike; "When Day is Done," Katcher; waltz movement from the "Sleeping Beauty," Tschaikovsky; "Buffoon," Zez Confrey; "Trees," Rasbach (which was presented with Nelson Eddy's Synchronised recording), and "Orpheus in the Underworld" Overture, Offenbach.

★

B.B.C. Changing Musical Taste.

IF this list is studied carefully you will see how the B.B.C. orchestral programmes are revolutionising public musical opinion. Kinema organists should anticipate and cater for this change.

Three or four years ago it would have been impossible to find this type of music in requests by kinema patrons, which proves that to-day swing is relegated to its proper place—the dance-hall, where it produces the perfect rhythm required for dancing.

On Tuesday, March 20, at the Gaumont Palace, the audience were able to listen to a broadcast for the General Forces programme. The artistes taking part were Sandy Macpherson as compère, Felton Rapley as "guest" organist, now on leave from the R.A.F., Jan Berenska, violin, and Victor Newbury, baritone.

I hope that in the post-war period this broadcast will be a model for kinema interludes all over the country, with the organist as compère, assisted by other artistes.

Alex Taylor at Luton

MANAGER D. M. Edenborough writes to say that Alex Taylor reopened the organ at the Union, Luton, recently as resident solo organist.

They have been in close co-operation together previously with excellent results, and I hope to visit them soon.

"Frenchman's Creek" Once Again

FOR Paramount's "Frenchman's Creek," that well-publicised film, Manager Douglas W. Rattee, of the Odeon, Luton, put up a striking tableau cut-out in his foyer.

A neat cream proscenium, with film title at the top, provided contrast for the display.

This was of a sea background with pirate ship in the centre.

RELEASES FOR APRIL 16

SOUL OF A MONSTER (Columbia)

CERT. A. Length 5,542 ft. Reg. No. F.7841. Reviewed in KINE. December 14, 1945.

STARS.—Erik Rolf, Jeanne Bates.

ATMOSPHERE.—A study in the supernatural, the hallucinations of a gifted surgeon who, while at death's door, dreams that his devoted wife has traded his soul to the devil in return for his life.

ORGAN.—"Mors et Vita," "Judex," Gounod (Novello), with adaptation from the organ copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1969 by symphony orchestra.

SINGING SHERIFF (G.F.D.)

CERT. U. Length 5,631 ft. Reg. No. F.8,040. Reviewed in KINE. February 22, 1945.

STAR.—Bob Crosby.

ATMOSPHERE.—Western musical about the adventures and misadventures of a cabaret artiste billed as a singing cowboy to help a sick friend.

ORGAN.—"Life's Laughter" Overture, Rust (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1025 by orchestra.

A WAVE, A WAC, AND A MARINE (Pathé)

CERT. U. Length 6,311 ft. Reg. No. F.7963. Reviewed in KINE. January 25, 1945.

STARS.—Elyse Knox, Sally Eilers

ATMOSPHERE.—Hollywood crazy comedy with music and song, telling what happens when a talent scout mistakes two understudies for stars and signs them up.

ORGAN.—"Hot Jazz Medley": "Canadian Capers," "Someboy Stole My Gal," "St. Louis Blues" (Walsh Holmes), with adaptation from the vocal piano copies.

NON-SYNC.—As organ, recorded on Columbia F.B.1158 by Sidney Torch on the organ at the Regal, Marble Arch.

NONE BUT THE LONELY HEART (RKO-Radio)

CERT. A. Length 10,190 ft. Reg. No. F.8028. Reviewed in KINE. February 22, 1945.

STARS.—Cary Grant, Ethel Barrymore.

ATMOSPHERE. — "Sombre under-dog drama, with gangster trimmings, adapted from Richard Llewellyn's "How Green Was My Valley."

ORGAN.—"None But the Weary Heart," Tschaikovsky (N.C.), with adaptation from the vocal-piano copy.

NON-SYNC.—As organ, recorded on Columbia D.B.1616 by Albert Sandler's Orchestra.

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
			LONDON.			
Thur., Mar. 29	2.30 p.m.	G.B. Theatre	Strike Me Pink	International F.R.	Eddie Cantor	
,, ,, 29	11 a.m.	London Pavilion	To-morrow the World	United Artists	Fredric March	
Tues., April 3	10.30 a.m.	Own Private Th.	Twelve Shorts	Paramount	———	
,, ,, 3	11 a.m.	Studio One	Three Shorts	Butcher	———	
Wed., ,, 4	10.30 a.m.	Studio One	Mr. Skeffington	Warner	Bette Davis	
Thur., ,, 5	10.45 a.m.	New Gallery	To-night and Every Night	Columbia	Rita Hayworth	
			BIRMINGHAM.			
Tues., April 3	10.30 a.m.	Scala	The Suspect	G.F.D.	Charles Laughton	
Wed., ,, 4	10.30 a.m.	Futurist	Kid Millions	International F.R.	———	
,, ,, 4	10.30 a.m.	Scala	I Accuse My Parents	Pathe	Mary Beth Hughes	
			CARDIFF.			
Tues., April 3	10.45 a.m.	Odeon	The Suspect	G.F.D.	Charles Laughton	
			GLASGOW.			
Wed., April 4	11 a.m.	Playhouse	Let's Sing Again	International F.R.	———	
,, ,, 4	10.45 a.m.	La Scala	The Suspect	G.F.D.	Charles Laughton	
Thur., ,, 5	11 a.m.	Playhouse	Strike Me Pink	International F.R.	———	
			LEEDS.			
Wed., April 4	10.30 a.m.	Ritz	The Unseen	Paramount	Gail Russell	
,, ,, 4	10.45 a.m.	Tower	Grissly's Millions	British Lion	Paul Kelly	
Thur., ,, 5	10.45 a.m.	Tatler	Swing Out Sister	G.F.D.	Rod Cameron	
			LIVERPOOL.			
Wed., April 4	10.45 a.m.	Trocadero	The Suspect	G.F.D.	Charle Laughton	
			MANCHESTER.			
Tues., April 3	10.30 a.m.	Market Street	The Devil to Pay	International F.R.	———	
,, ,, 3	10.30 a.m.	Market Street	Hawaii Calls	International F.R.	———	
,, ,, 3	10.45 a.m.	Gaiety	West of the Rio Grande	Pathe	Johnny Mack Brown	
,, ,, 3	10.45 a.m.	New Oxford	The Big Show Off	British Lion	Arthur Lake	
Thur., ,, 5	10.45 a.m.	Gaiety	Swing Out Sister	G.F.D.	Rod Cameron	
			NEWCASTLE.			
Wed., April 4	10.45 a.m.	Essoldo	Thoroughbreds	British Lion	Tom Neal	
			NOTTINGHAM.			
Tues., April 3	10.45 a.m.	Scala	The Suspect	G.F.D.	Charles Laughton	
Wed., ,, 4	10.45 a.m.	Elite	Thoroughbreds	British Lion	Tom Neal	
			SHEFFIELD.			
Wed., April 4	10.45 a.m.	Picture House	Thoroughbreds	British Lion	Tom Neal	
,, ,, 4	10.45 a.m.	Cinema House	The Suspect	G.F.D.	Charles Laughton	
,, ,, 4	10.30 a.m.	Hippodrome	Between Two Women	M-G-M	Van Johnson	
Thur., ,, 5	10.30 a.m.	Cinema House	The Unseen	Paramount	Gail Russell	

Friday Trade Shows unavoidably omitted

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WORKS Manager required; must have fullest technical knowledge design and production of kine. camera and kine. talkie projectors, home and professional; able to start production organisation from scratch.—Write, giving fullest details of experience, age, and salary required, L., Box 643, Kinematograph Weekly.

MANAGER wanted for Bournemouth; must be a first-class showman. State experience, age, and salary required.—Apply, A., Box 658, Kinematograph Weekly.

MANAGER required in the London area; comfortable permanency, with good prospects, available to experienced man.—Applications (treated in strict confidence), stating experience, and salary required, should be sent to Z., Box 657, Kinematograph Weekly.

WANTED, Manager for kinema, 1,600-seater, provincial town, small circuit.—L., Box 652, Kinematograph Weekly.

WANTED, Manager-Operator for village kinema, South Yorkshire.—Reply, stating experience, salary required, etc., to Steve Roberts, Circuit Manager, Star Cinemas (London), Ltd., Aire Street, Castleford.

BOOKING Manager required for group of kinemas in London area; only men with requisite experience should apply, giving full particulars, which will be treated in the strictest confidence.—E., Box 662, Kinematograph Weekly.

CHIEF Projectionist required for Classic Cinema, Walsall, Staffs; permanent position.—Apply, giving full particulars in letter, to Clifton Cinemas, 6, Corporation Street, Birmingham, 2.

CHIEF AND SECOND OPERATORS REQUIRED. — APPLY, MANAGER, EMBASSY CINEMA, WALTHAM CROSS, HERTS.

CHIEF Operator wanted, Home Counties kinema; Simplex, W.E.—Ref. and salary, Q., Box 648, Kinematograph Weekly.

CHIEF Operator wanted; W.E., Mirrophonic.—State age, experience, and salary required.—Astoria Cinema, Possil Road, Glasgow, C.4.

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CHIEF and Second Operators required for modern country kinema.—Apply by letter to Manager, Regent Cinema, Horley, Surrey.

PROJECTIONISTS required for London area; good, progressive positions available for suitable men over military age or otherwise exempt.—Apply, giving full particulars, in confidence, to Y., Box 656, Kinematograph Weekly.

WANTED, Second Operator. — Apply, stating experience, to Manager, Port Pavilion, Fleetwood.

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KINEMATOGRAPH film-developing company requires skilled Negative Assembler and Assistant for permanent night work.—Apply by letter only, giving details of experience, etc., to George Humphries and Co., Ltd., 71, Whitfield Street, W.1.

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AS Kine Equipment Midlands Representative and/or Installation and Maintenance Engineer, 20 years in Industry, would consider part time now and full time post war; car owner and 'phone.—P., Box 622, Kinematograph Weekly.

EX SPECIALITY SALESMAN, JUST FREED FROM NATIONAL SERVICE, DESIRES POSITION AS SALESMAN FOR RENTER OR PROJECTION EQUIPMENT, IN NOTTINGHAM TERRITORY; POSSESSES TECHNICAL KNOWLEDGE AND PRACTICAL EXPERIENCE OF PROJECTION; NO OBJECTION TO SMALL INDEPENDENT RENTER.—S., BOX 650, KINEMATOGRAPH WEEKLY.

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FOR disposal, small Kinema (with or without adjoining site sufficient to convert into a super-kinema), in important suburb of Coventry; Freehold; details principals only.—O., Box 621, Kinematograph Weekly.

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CARPETS, FLOORCLOTH, ETC., AS USED IN KINEMAS. — Y., BOX 631, KINEMATOGRAPH WEEKLY.

FOR Sale, two Kalee 8 Mechanisms, fitted with drives for W.E. Universal bases, complete with baseplates and top spoolboxes; this equipment never used since overhaul, and in perfect condition. —G., Box 639, Kinematograph Weekly.

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